AOR: Where Have the Black Sounds Gone?

By ED HARRISON

LOS ANGELES—Has AOR radio become lily-white?

While for the most part program directors around the U.S. reply that black-oriented music doesn't fit the AOR format and skin color has nothing to do with its programming, black music is virtually non-existent in the AOR level.

Although progressive FM radio was weaned on the early rock'n'roll sounds of Chuck Berry, Little Richard and later Jimi Hendrix (still a staple at most AOR stations), today, the lines of demarcation have been drawn which have eliminated anything that isn't purist rock.

Reasons for the ban of black-oriented product vary, yet each program director denies that racism in any form exists.

Perhaps the biggest reason for current anti-black sentiments is the correlation between black music and disco which caused a great deal of negative feelings with rock audiences.

"In the last 24 months we went through the disco destruction and there was a definite split in factions when disco became popular and competitive with AOR," says Ernesto Gladden, program director of KPRI-FM in San Diego.

"Color seemed to disappear from rock'n'roll. Blacks gravitated to the disco sound. Because of the tension between AOR and disco, there's been a lily-white AOR approach. It's the by-product of what happens when two forms of music collide," says Gladden.

Says Dave Lang, program director of WDVE-FM in Pittsburgh: "The audience that has selected our station is mostly white. We've found they also listen to other stations that play more black artists. The problem is that a lot of people confuse disco and black music.

(Continued on page 32)

08120

Billboard®

86th YEAR

NEWSPAPER

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly Two Sections, Section One • Nov. 15, 1980 • $3 (U.S.)

MCA Studies Its Independent Promoters' Expenditures

By JEAN WILLIAMS

LOS ANGELES—MCA Inc. is studying the financial dealings of some of its independent promotion men.

The investigation, spearheaded by Gene Froelich, head of the MCA Music Group, calls for documentation by the freelance promotion representatives of their expenditures.

Promo reps reaction: page 3; labels' posture page 3.

This information comes to light following the decision by the Warner Communications' labels to ban the use of independent promotion people.

(Continued on page 14)

Superstars Spurring Sales Spurt

By ROMAN KOZAK

NEW YORK—While nobody is saying that the recession is over, U.S. retailers are expecting a merry Christmas shopping season this year, which in many places has already begun, a survey of top retail chains indicates.

Sales have been bolstered by unusually hot product, and there is more to come.

"We are encouraged. For every week since Oct. 1 we have shown a consistent 20% increase, compared with only a 5% increase for the same period last year," says Ralph King, vice president of marketing for the 107-store Record Bar chain with outlets in 38 states.

But other retailers, while expecting a good Christmas, are still finding the market spotty.

"This has been a year of no sense," says Evan Lasky, president of the 95-store Budget Tapes & Records chain that serves 50 markets in Western U.S. "It is kind of interesting, but for a couple of weeks before the election people were sitting on their hands, especially in blue collar areas.

"But in the last three months, people defi-

(Continued on page 51)

INDUSTRY AWAITS ELECTION IMPACT

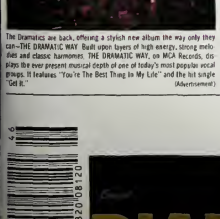
By GEORGE KOPP

NEW YORK—The conservative tide that swept Ronald Reagan into office Tuesday (4) may yet impact on the domestic music business.

Most label heads feel it is inappropriate for them to comment on the results of the election and how it will affect the U.S. industry.

But Reagan's victory raises several questions for the industry, particularly in its dealings with Congress.

(Continued on page 60)



The Dramatics are back, offering a stylish new album the way only they can—THE DRAMATIC WAY. Built upon layers of high energy, strong melodies and classic harmonies, THE DRAMATIC WAY, on MCA Records, displays the ever present musical depth of one of today's most popular vocal groups. It features: "You're The Best Thing In My Life" and the hot single "Get It."

(Advertisement)

Consult Justice Dept. In License Case

By JEAN CALLAHAN

WASHINGTON—Before the Supreme Court decides whether to take up the case of CBS versus ASCAP for a second hearing, it is asking the Justice Dept. for its opinion on whether blanket music licensing violates U.S. antitrust laws.

The Justice Dept. Monday (3), was invited to file a brief in this case which came back to the High Court in August when CBS petitioned for a second ruling.

This 11-year-old dispute came before the Supreme Court for the first time in April 1979.

(Continued on page 66)

RCA Restructures Globally

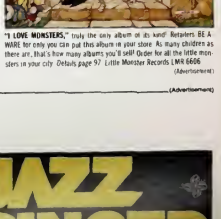
By IRV LICHTMAN

NEW YORK—RCA Records says it's addressing itself to "slower growth" for the industry on the international level with a global realignment of the company.

"We're addressing ourselves to the problems of slower growth by delegating responsibilities to creative record people as opposed to administrative management people," comments Bob Summer, president of the label.

This translates to a more direct "hands-on" operation whereby managers of RCA international operations stay closer to the scene of local activity.

(Continued on page 66)



"I LOVE MONSTERS," truly the only album of its kind! Retailers: BE AWARE for only you can put this album in your store. As many children as there are, that's how many albums you'll sell! Order for all the little monsters in your city. Details page 97. Little Monster Records LMR-6606.

(Advertisement)

CAPTAIN & TENNILLE

THE NEW ALBUM
KEEPING OUR LOVE WARM
NBLP 7250

The New Single
"THIS IS NOT THE FIRST TIME"
NB 2320

PRODUCED BY DARYL DRAGON

ON CASABLANCA RECORD AND FILMWORKS, INC.

Give the gift of music

Ex-WCI Indie Promoters Remaining Hopeful

By ED HARRISON

EOS ANGELES A number of independent record promoters surveyed believe that their layoff by the Warner Communications labels is just a temporary situation and are confident they'll be back on retainer by the beginning of the new year

Each of those contacted feels that economics of the industry weighed most prominently in WCI's decision to go without the services of independents.

Thus far, no independents have been notified by other labels that they would be following suit.

"I hope it doesn't escalate," says New York-based Herb Rosen who lost Elektra as an account "Everyone needs promotion and the best ones are the independents. It's a sign of the times. The cost factor has gone up tremendously "

Although he's lost the Elektra account "temporarily," Rosen also is on retainer at Polydor, Casablanca, Mercury, De-Lite, Solar, Fantasy, EMI-America, Boardwalk and RSO.

"If all the majors dumped all independents, I believe they'd be back in due time because companies won't fare as well," he says

The last record Rosen worked for Elektra was the Pointer Sisters' "Could I Be Dreaming" which he claims was added to WABC-AM in New York last week

Washington, D.C.-based Joe Cash expresses disappointment in losing Warner Bros and although he's not happy about it, he understands that economics played the key role. Cash had been working all Warner Bros and Geffen product.

In addition to Warner Bros, Cash is still employed by Arista, A&M, Capitol, Polydor, RCA and RSO.

Cash believes there are "too many" independents in the street, a result of record company layoffs which saw many former label promotion people turn independent

Cash, like others contacted, denies the fees independents charge for their services are exorbitant. He claims the fees aren't anywhere near the six figures stated in last week's issue. "It gave the impression that all these guys are making that kind of money," he says

A major East Coast promotion rep, who wants to remain anonymous, believes that the independent promo cut was strictly budgetary. Although he's no longer working Warner Bros. product, he's still on retainer at Atlantic/Atco and doing special projects for Elektra, and has lost no other accounts.

"I believe that with the new year we'll be back although the money might not be as big as it was," he says.

"It's happened before losing accounts at certain times of the year," explains New York-based Barry Resnick who has lost Warner Bros. but is still on retainer by Capitol, Chrysalis, Motown, Columbia and other major companies.

"I'm looking forward to doing business with Warner Bros. again, hopefully around the first of the year," says Resnick

Boston-based Jerry Brenner, in the market for 16 years and also on retainer by most of the major labels, says he was told the cut was strictly a budgetary move. He too, is still working Atlantic/Atco product and had been working the Kings LP for Elektra until last week

Brenner refutes the large sums of money being paid to independents saying, "I've never seen money like that."

Joe Isgro, based in Los Angeles, states: "Warner Bros did what was right for the company," even though

(Continued on page 58)

Jukeboxes 'Endangered,' Survey Says

By ALAN PENCHANSKY

CHICAGO—A new survey, showing the U.S. jukebox machine count approximately 100,000 below previous estimates, is being used by jukebox operators to battle copyright interests.

The research claims today's U.S. jukebox population is between 251,000 and 388,000 units. Previous estimates of jukebox industry size have placed the total at between 400,000 and 500,000.

It's estimated 150 singles are purchased annually for each box

The new data represents the first time the Amusement and Music Operators Assn has prepared a quantitive industry study. In citing the numerical decline, operators want to force back any increase in the $8 annual jukebox copyright royalty fee.

"We do know that there has been a decline in the number of jukeboxes," affirms Leo Droste, incom-

(Continued on page 66)

ARTS & POLITICS—Steve Marriott, left, and Bobby Tench, right, of Humble Pie join Aerosmith's Steven Tyler onstage at the Lexington Arts Center in New York, site of "America Live," a live 90-minute election eve telecast on 20 AOR radio stations, designed to get rock fans to vote. The public service program, produced by Contemporary Communications, is the first in a series of such shows. To be released as an LP by CBS, the debut show also featured Don McLean, Richie Havens, the Shirts, Felix Cavalieri, Elliott Murphy, and other guest artists.

WCI Is Alone; Other Labels Deny They'll Kill Indie Promotion

LOS ANGELES—No other major labels at this time are planning to follow Warner Communications' lead by letting go independent promotion representatives. Promotion heads and label presidents believe that the need for their services is too great and that budgetary outlays for such services may not have gotten out of hand

Says RSO president Al Coury, "We're not cutting back on independents. We've always had a limited promotion staff anyway.

"I'm aware of WCI's action and it's something I've considered myself Independents are an expensive part of promotion and it's gotten out of hand in the last few months I'll make a decision in the next two weeks," says Coury

"We have no plans whatsoever of letting go our independent promotion people," states Bruce Wendell, Capitol's vice president of promotion. "Independents are an important and valuable part of the industry. I have no reason to let them go."

Dick Williams, vice president of promotion at EMI-Liberty, also has no plans to discontinue working with indies

"They play an important role," he says. "So far none have gotten so far into my budget that I couldn't afford their services

Williams, who works with approximately 10 independent promotion reps, sees them as invaluable during heavy release schedules. "When you're working a lot of singles, it can be too much for the staff," he says.

Comments Pat Pipolo, vice president promotion at MCA "I've never had whatever troubles the other labels have gotten into because of spending too much money I have a full promotion staff and use independents as support, not as an alternative to accepted promotion practices.

"Everyone needs help now and then," continues Pipolo, "but other things go into promotion beside getting records on playlists.

"And I find it insulting when anyone implies that independents are more qualified than my own staff."

A CBS Records spokesman says "Absolutely no comment," adding "we do not follow the lead of Warner Bros. or any other label."

A spokesman for RCA claims the label has no plans to eliminate its use of independent promotion men, while a spokesman for PolyGram says there may be "some cutting back for economic reasons" and that the company was "certainly studying the whole thing It's a pretty sensitive issue."

According to independent promotion representatives, none of the remaining labels have indicated to them that they would be following WCI's lead

The news of WCI's severing its business ties with independents caught many in the industry by surprise, although there had been hints of some concern among upper echelon executives at several labels about the rising costs of using freelancers Caught in the middle are those freelancers whose costs are reasonable and who have no relationship with the high ticket individuals whose fees are now being considered exhorbitant by some managements. ED HARRISON

New Dan LP Bows $9.98 MCA Superstar Product

LOS ANGELES—The release of Steely Dan's "Gaucho" on MCA will mark the label's highest priced single album outside of a soundtrack or cast LP.

According to Gene Froelich, head of the MCA Music Group, the Steely Dan album will herald the beginning of future $9 98 superstar product.

"The album is one, if not the most expensive we've had in terms of production costs," says Froelich. "We've seen no adverse impact at $9 98 "

MCA has previously issued the soundtracks of "Xanadu" and "Smokey And The Bandit 2" at $9 98

Last week Capitol released Neil Diamond's "The Jazz Singer (Original Songs From The Motion Picture)," a single pocket LP also for $9.98

In September at the Budget Tape & Records meeting, MCA Distributing president Al Bergamo first predicted that the $9 98 list LP is on the horizon shortly But then he predicted it to become reality in 1981. It now appears that the timetable has been moved up and the industry is on the verge of another price hike on superstar product

U.S. High Court Hears Arguments On Air Formats

By JEAN CALLAHAN

WASHINGTON—The U S Supreme Court heard arguments Monday (3) in the WNCN-FM Listeners' Guild case, which concerns the propriety of the Federal Communications Commission's involvement in regulating radio formats

Attorneys' pleas were interrupted frequently by the Supreme Court justices whose questions suggested concern with broadcasters' rights to run their businesses without excessive government intervention.

Public interest group proponents who packed the spectators benches expressed fears that the court would overturn the 1979 Appeals Court decision requiring the FCC to respond to listener groups' complaints that a broadcaster's format switch might mean the loss of a "unique" radio format in a particular community.

"I thought Kriss (WNCN Listeners' Guild attorney Kristen Booth Glen) argued well," said UCLA communications professor Charlie Firestone. "I thought she argued better than her opponents But then I support her argument "

Arguing for the government, FCC

(Continued on page 23)

Supreme Court Leaves Artist's Control Power Murky

WASHINGTON—The U.S. Supreme Court's decision not to hear arguments about an artist's control over his name and likeness once he dies, leaves two lower court contradictory rulings standing pat

The High Court ruled Monday (3) it was denying a hearing requested by Factors Etc., Inc. in behalf of the Elvis Presley estate to clarify the matter for all artists Also involved in the petition was Boxcar, a merchandising firm owned by Presley and his manager Tom Parker

By stating "hearing denied," the High Court leaves the two contradictory rulings as guidelines for other artist's estates.

Involved is a 1977 decision by the Second District Court of Appeals (New York, Vermont and Connecticut) which ruled in an action that Factors brought against a firm called Pro Arts that Factors was within its legal rights as the exclusive merchandiser of Elvis Presley items to halt Pro Arts from selling a Presley poster for which it did not have the estate's permission

Also involved is a 1980 ruling by the Sixth District Court of Appeals (Tennessee, Ohio, Michigan and Kentucky) which ruled that Factors could not stop the Memphis Foundations from selling a pewter statue of Presley since it felt there was no binding law which allowed an artist to have his name and likeness passed onto his heirs and assignees.

So according to Factors and Presley estate attorney Allan Browne in Los Angeles, the High Court left standing one rule in New York and another in Tennessee

"I believe the legal opinion of the Federal Court of Appeals in New York is more logical, persuasive and firmly rooted in proper legal principles," Browne says "The bulk of states that haven't decided this issue will follow New York's lead."

Browne points out Factors will seek damages from Pro Arts for its unauthorized sale of the Presley poster since the New York court had ruled that "the right of publicity is a form of property that may be passed onto heirs and assignees."

Billboard (ISSN 0006-2510) Vol 92 No 46 is published weekly by Billboard Publications, Inc One Astor Plaza, 1515 Broadway, New York, N Y 10036 Subscription rate annual rate, Continental U S $110 Second class postage paid at New York, N Y and at additional mailing office Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N Y 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich 48106 Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (212) 764-7376.

U.K. Execs Ponder Record Industry's Future

Opinion Mixed, But They All Look To Better Times

By NICK ROBERTSHAW

LONDON—As the Christmas sell-in proceeds, offering a temporary boost to U.K. disk sales, industry chiefs here are asking themselves when a permanent upturn can be expected, and wondering what lies in store for the industry in the '80s.

Opinion is divided. EMI managing director Cliff Busby points to the end of 1981 as perhaps the time when "some real improvement" can be hoped for. PolyGram Leisure chief David Fine believes the market is bottoming out now and "the bleakest days may well be over."

But Derek Green, managing director of A&M, currently Britain's most successful independent, says: "I see no growth ahead. We'll just have to adjust to the smaller volume available to us in the home market.

"Where I do see growth, though, is in developing areas like the Middle East, Africa and South America. Fortunately, Britain is a creative source for overseas markets and that's where we have to look for expansion in the future."

Some hope the emergence of a striking new talent will precipitate renewed growth. Says Magnet Records' head Michael Levy: "At the moment the industry lacks excitement. But talent will come along to create that special stimulus. Look at the cinema industry, that went through a terrible phase, then one or two great films were made and the industry came alive."

Critics say the established music business has lost its touch with a&r, creating the vacuum a myriad of tiny independent labels have moved in to fill. Not surprisingly, that view is less popular inside the record com-

(Continued on page 81)

THE WINNER—Percussionist Ralph MacDonald accepts one of the National Academy of Recording Arts And Sciences' most valuable player awards from Roberta Flack at a ceremony sponsored by the New York chapter.

Pay TV And Home Video Issue Stymies AFM Pact

By CARY DARLING

LOS ANGELES—The striking American Federation of Musicians are still reeling from the film producers' surprise introduction of the pay television/home video issue into the negotiations. The AFM has filed charges with the National Labor Relations Board and talks have been postponed indefinitely.

"It was a brand new issue," states Bob Crothers, AFM executive assistant to president Victor Fuentealba. "It has not been proposed or discussed. What their motive is, I have no idea."

Talks were suspended Oct. 29 when pay tv/home video was introduced. Until that point, the three-month-old musicians strike had been over the payments for the reuse of music in film and television productions.

Producers are offering the AFM a pay tv/video agreement which calls for a 4.5% residual for original pay tv programming sold to non-pay tv but not for the market of origin. Producers are refusing to agree to a settlement which does not take into account the pay tv/video issue.

The AFM, stating that the reuse issue and the pay tv/video issue were to be dealt with separately, has charged the producers with unfair labor practices with the National Labor Relations Board.

Though this comes as a blow to the union, there has been some positive fallout. "If we had any dissenters, they've been eliminated," states Crothers of musicians who were not sympathetic to the strike. "Many who wanted to settle are now upset."

Crothers also says that support and cooperation are coming from foreign musicians in Belgium, Eng-

(Continued on page 9)

Pickwick's Rack Wing Readjusting

By JOHN SIPPEL

LOS ANGELES—The announced break from retail has Pickwick's rack division flexing its street smarts.

Notes senior vice president Eric Paulson:

"Where retail is centralizing, we are decentralizing. Imminent and continuing demographic shifts impact immediately. Demographic projections through 1990 emphasize a diminishing family size.

"Over the next decade, our prime target, the 25-to-44 age group increases by 15 million. Median family size will dip to 1.8 persons during that time. Concurrent with the mounting energy crunch, this forces one-stop shopping at our racked departments.

"Pickwick rack must fine-tune its overall thrust to convert retail square footage in host retail stores to a contribution that is consistent with their strategic direction. The goals could be either profit margin, traffic or image-building, depending on the individual mass volume retailer or mass merchandiser."

The severance from retail enables rack, based in separate quarters now at 7600 Wayzata Blvd., Golden Valley, Minn., to buy, warehouse, administer and office autonomously. The separation, Pickwick execs Paulson and Jim Lara both feel, enables them to tailor more distinctively to the needs of individual chains and stores within the chain. Says Paulson: "Go into a Sears, K-Mart, Target or JC Penney department. They no longer look alike. Dean Lindbloom, responsible for store design and fixturing, annually

(Continued on page 66)

In This Issue

CLASSICAL	62
CLASSIFIED MART	49, 51
COMMENTARY	18
COUNTRY	67
DISCO BUSINESS	72
GOSPEL	45
INTERNATIONAL	81
JAZZ	56
PUBLISHING	71
RADIO	23
SOUND BUSINESS/VIDEO	76
TALENT	40
FEATURES	
Counterpoint	64
Disco Action	74
Inside Track	102
Lifelines	89
New LP/Tape Releases	46, 47
Rock 'n' Rolling	58
Stock Market Quotations	12
Vox Jox	39
CHARTS	
Top LPs	99, 101
Singles Radio Action Chart	20, 24, 26, 38
Album Radio Action Chart	30
Boxoffice	42
Bubbling Under Top LPs/Hot 100	39
Classical LPs	63
Disco Top 100	75
Inspirational LPs	45
Jazz LPs	56
Hits Of The World	86, 87
Hot Soul Singles	64
Latin LPs	58
Soul LPs	65
Hot Country Singles	68
Hot Country LPs	69
Hot 100	96
Top 50 Adult Contemporary	62
RECORD REVIEWS	
Album Reviews	90
Singles Reviews	93
LP Closeup Column	64

BOW SECTION FOR VIDEO

LOS ANGELES—Video will become a new section in Billboard beginning with next week's issue.

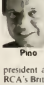
The new section will coincide with Billboard's second International Video Music Conference slated for Nov. 20-23 at the Sheraton Universal Hotel in North Hollywood. There will also be a special section in that issue devoted to the mushrooming video market.

Billboard has been covering the video industry for the last 10 years. The new weekly section will track events in the video industry worldwide.

Executive Turntable

Record Companies

A realignment at RCA International has **Adolfo Pino,** who had headed RCA's South American operations from Rio de Janiero, Brazil, taking on additional responsibilities for the Pacific region as well. He will be responsible for RCA companies in Argentina, Brazil, Mexico, Japan and Australia as well as Far East and Latin American licensing. **Guiseppe Ornato,** RCA Records Europe vice president, maintains his duties for Italy, France, Germany, Spain, Great Britain, Holland, Belgium and licensing for the rest of the continent. Meanwhile, **Mel Ilberman,** division vice president, takes on responsibilities for African licensing. At RCA Ltd. U.K. **Don Ellis** becomes record division managing director. He was formerly executive creative vice president for Motown Records in Los Angeles and before that a&r vice president at CBS. Also, **Jack Craigo,** who had been managing director of RCA's British operations, remains in London as a consultant for the firm. . . . **Larkin Arnold** moves to CBS Records as black music a&r vice president and general manager in New York. It is a new post which puts him in charge of black-oriented acts on the Columbia, Epic and Portrait labels. He was at Arista Records where he was a senior vice president. . . . **Russ Shaw** is upped at Riva Records in New York to vice president of the PhonoGram-distributed label. He had been working in promotion for the label. . . . **Tom May Sr.,** is retiring as A&M Recording Studio operations director in Los Angeles. **Don Hahn** takes over in his spot and continues as recording engineer. **Thomas B. May** becomes manager of the studios. He joined A&M in 1972 as a maintenance engineer. . . . **June Wilder** moves up at CBS Records to customer merchandising associate director in New York. She was customer merchandising manager. . . . **Nick Maria** takes over as national sales manager of albums and tapes for Atlantic Records in New York. Maria formerly was the label's Northeast regional sales manager. . . . **Joey Averback** joins Elektra/Asylum in Los Angeles as West Coast a&r manager. He comes from Mike Post Productions, Inc., where he produced records for several labels and became involved in a&r. . . . **Lydia Sarno** is upped to artist development manager at Chrysalis in Los Angeles and **Anne Chwat** is promoted to artist development coordinator. Sarno has been with the firm for 2½ years in artist development. Chwat was in the department for two years.

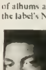


Pino

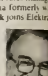
Ornato

Ilberman

Ellis



Arnold

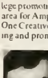


May

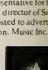
Laurence Braverman joins Elektra/Asylum in New York as as national college promotion representative. He was album promotion representative for his area for Ampersand Magazine and, most recently, the national director of Side One Creative Marketing in Los Angeles. . . . **Dan Lienart** is boosted to advertising and promotion vice president for Light Records and Lexicon Music Inc. in Woodland Hills, Calif. He was creative services director.

Marketing

In a realignment of executive positions in conjunction with Pickwick International's splitting up retail and wholesale operations into autonomous divisions, **Jim Lara** becomes senior vice president and rack merchandising manager. **Eric Paulson** becomes rack sales and service senior vice president. Both work under the direction of Jim Moran. Others assuming new corporate titles for rackjobbing include thee divisional vice presidents: **Bill Hall,** San Francisco; **Arnie Gross,** Minneapolis, and **Herb Dorfman,** Somerset, Mass. They are responsible for the West, Central and East respectively.



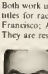
Hahn



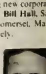
Braverman

Related Fields

Catherine French, chief operating officer of the American Symphony Orchestra League in Vienna, Va., is upped to executive vice president and chief executive officer of the League. . . . **Regina Dantas** joins CBS Cable in New York as international managing director. She comes from Viacom where she was sales international vice president. . . . **Nick Testa** is now promotion marketing vice president for Ben Scotti Promotions in Los Angeles. Testa has worked with the firm since 1975. . . . **Alfred Monacella** moves to Home Box Office as West Coast programming director in Los Angeles. He was supervisor of dramatic series development for Paramount Television Productions and, recently, was series development director for Aaron Spelling Productions. . . . The home audio group of Jensen Sound Laboratories in Schiller Park, Ill. has three new regional sales managers. **Nate Apfelbaum,** formerly national sales manager for KLH, is now Western regional sales manager. **Peter Konold,** formerly Midwest regional sales manager for Technics, is now Central regional sales manager. **Jack Smith,** who was with Dynaco as national sales manager, is now Eastern regional sales manager. . . . At Panasonic, in Secaucus, N.J., **Hisao Yamauchi** has been made acting general manager for the auto products division. He was assistant general manager of the auto products division. **Joe Shotoku** becomes assistant general manager of the corporate planning division. He was export manager for the MEI air conditioning division. . . . **George P. Petetin** [illegible] in New York as



Lara



Paulson

(Continued on page 100)

AN ALBUM WITH SOMEONE FOR EVERYONE.

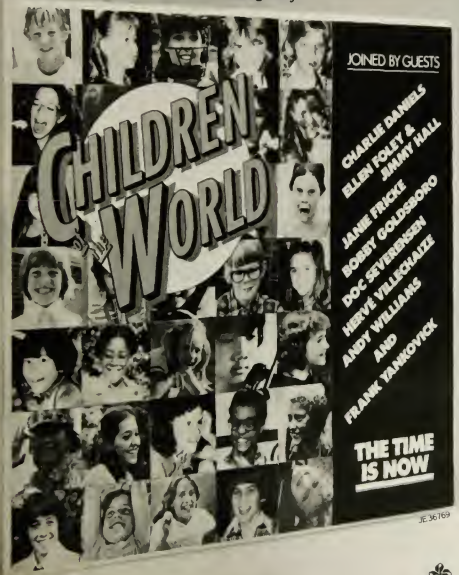
Charlie Daniels, Andy Williams, Hervé Villechaize,
Ellen Foley, Jimmy Hall and others join the Children of the World on
"The Time Is Now."

This unique anthology is a record that the whole family can listen to together.

The appeal of the Children, their music and their special guests is not limited to one age group, it is universal.

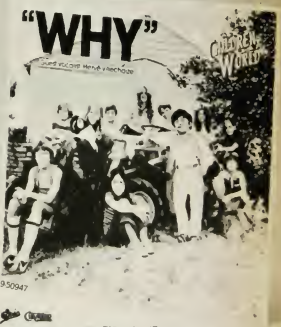
Anyone who is eager to hear an uplifting song will respond to it. So don't wait to order it. Don't wait to play it.
"The Time Is Now."

Children of the World in **"The Time Is Now."**
A special album with special guests. Featuring "Why."



JE 36769

"Why." The first Children of the World single is also the first recording of international television star Hervé Villechaize.



19 50947

Epic, [illegible] are trademarks of CBS Inc. Produced by Steve Popovich and Bill Justis. Executive Producer: Lennie Petze.

Cast the gift of music

On Epic® • Cleveland International™ Records and Tapes.
Cleveland International Records is a division of the "Cleveland Entertainment Company."
P.O. Box 783, Willoughby, OH 44094 (216) 951-0993
538 Madison Avenue, New York, NY 10022 (212) 935-8630.

Peaches Superstore Slated For Chicago

CHICAGO—Peaches Records will have its first Illinois store by early 1981, part of a new shopping center on Chicago's west side.

The new Peaches superstore will occupy 11,000 square feet of space, or about half of the L-shaped mall center. Construction is continuing on the building with a Dec. 1 opening targeted.

Developers are supposedly considering the same Peaches for the entire property, located at the busy Harlem and North Ave. intersection.

The intersection, also the site of a Sears store, divides Chicago and the suburbs of Oak Park, River Forest and Elmwood.

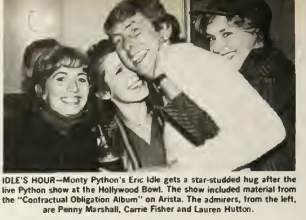
According to Coldwell Banker, the Chicago realty firm leasing the project, Peaches is in discussion for additional Chicago locations. Cleveland and Milwaukee are other Midwest cities in which the Southern California based chain operates.

"We have three other locations that we're presently negotiating on to put them in Chicago," David Bossy of Coldwell Banker says.

A representative of the Oak Park Development Corp., a promoter of commercial development in the suburb, says completion of construction before Christmas, as planned, seemed unlikely.

Mathis On Cable

LOS ANGELES—Home Box Office will air "Johnny Mathis In Concert" later this year from Royal Albert Hall in London. Show reviews his 24-year career.



IDLE'S HOUR—Monty Python's Eric Idle gets a star-studded hug after the live Python show at the Hollywood Bowl. The show included material from the "Contractual Obligation Album" on Arista. The admirers, from the left, are Penny Marshall, Carrie Fisher and Lauren Hutton.

Audiofidelity Inks Gryphon Linkage

NEW YORK—Audiofidelity Records and Gryphon Records have entered into a long-term license deal that will see the jazz-based label remain in the Audiofidelity fold "in perpetuity" so long as active merchandising is maintained.

The move is described as an augury of Audiofidelity's intent to diversify and broaden the repertoire scope of the company now headed by Dan Fugliese.

The new arrangement (for the past year Audiofidelity has pressed and distributed Gryphon) will also permit Gryphon founder Norman Schwartz to step up production of new albums. He says at least 10 new titles will be produced a year.

Of the 17 albums in the Gryphon catalog, feature attention is paid such artists as Mel Torme, Lena Horne, Michel Le Grand, Buddy Rich and Cy Coleman. The label has earned six Grammys over the years.

Rights to Schwartz's productions on the Skye label also are covered by the deal and it is expected that choice items chosen from the albums in the catalog will be repackaged under their new auspices.

UM Leasing Corp. Offers 150+ Master Recordings

NEW YORK—A master catalog of at least 150 recordings by well-known artists is being made available for tax shelter purposes by UM Leasing Corp. of Port Jefferson, N.Y.

According to Joe Maucen, a spokesman for the company, UM Leasing Corp. has an option to purchase these masters, which in turn are leased to investors who wish to take advantage of tax shelters write-offs.

Maucen notes that the firm's arrangement differs from traditional recording tax shelters in that the masters are leased rather than sold to the investor (Billboard, Nov. 1, 1980). He says this approach "will fly by the IRS," based on a "favorable" tax opinion by tax authority John Bishop.

The company, Maucen adds, has options to buy previously unavailable masters by such performers as the Fifth Dimension, Tony Orlando & Dawn, Andy Williams, Jack Jones, Chuck Mangione, the Platters, Isley Bros., James Taylor, Billy Joel, Gladys Knight & the Pips and Jerry Lee Lewis, among others.

For leasing purposes, these masters are grouped into three price categories, $230,000, $430,000 and $650,000. A determination of each category, Maucen adds, has been made by written appraisals by evaluators who Maucen says have long experience in the recording industry.

Maucen, who notes that the investor takes the responsibility for the production and marketing of the masters, has been conducting seminars on the company's tax shelter approach, the most recent being held here Thursday (6) at the Jericho Sound Studios.

He says the company expects to exceeded a projected purchase commitment of $100 million dollars by the end of the year.

December is considered a particularly strong month for tax shelters, as potential investors are better able to evaluate their annual incomes and which portions thereof to commit to tax shelter situations.

UM Leasing Corp. is headed by William B. Medins, president Pete Bennett, a veteran music industry promotion manager, is special consultant.

ALL-FEMALE BIG BAND ROLLS IN L.A.

By DAVE DEXTER JR.

LOS ANGELES—A big band here named Maiden Voyage, directed by 34-year-old Ann Patterson, is doggedly attempting to revive the all-female orchestra tradition pioneered by Ada Leonard, Rita Rio, the International Sweethearts of Rhythm and Ina Ray Hutton back in the 1930s and '40s.

"We are observing our first birthday anniversary this week," Patterson says. "It's a daily scuffle, but there are 17 of us who believe we can achieve our goal of making musically exciting records and helping establish big bands again as box-office champs."

Patterson began her career as a classical oboist at North Texas State Univ. She's only slightly aware of the era when all-female big bands fared well as show business attractions. The lady groups played the nation's poshest theatres and most spacious ballrooms. Four radio networks aired their music on late night beamings into all 48 states.

Playing lead alto saxophone and doubling on soprano, Patterson

(Continued on page 56)

RGH
Record Manufacturing Corp.
New York City's Only Record Pressing Plant
RGH
RECORD MANUFACTURING CORP
A FULL SERVICE COMPANY
QUALITY IS OUR PRIME OBJECTIVE, IT'S YOURS CALL US.
Cutting, Plating, Labels, Jackets...
750 Eighth Ave., New York, N.Y. 10036 • (212) 354-4336

BREAK RECORDS with PRINT MUSIC
super-fill' one stop music jobbing
full line of print music
music of all publishers
WATS program (full time)
orders shipped within 48 hours
monthly pops' bulletin
quarterly buyer's guide
dependable service and selection
the best discounts
Coast-to-Coast, contact the nearest
Carl Fischer Music Jobbers
"Music Jobbers to the World's Dealers"
Carl Fischer of Chicago, 312 South Wabash Ave, Chicago, Illinois 60604, (312) 427-6652
Walter Kane & Son (Carl Fischer of New York), 54 Cooper Square, New York, NY 10003, (212) 777-2550
Carl Fischer of Los Angeles, 1101 South Hope Street, Los Angeles, CA 90015, (213) 749-5227

DAVID WERCHEN, ESQ
former Vice President, Business Affairs and Director of Law for Phonogram/Mercury Records
is now engaged in the
Representation of Entertainers and Athletes
with Law Offices at
150 East 58th St.
Suite 3000
New York, NY 10155
(212) 486-0535

PRESSING
HIGH QUALITY
Mastering — Plating — Pressing
Color Separations — Printing — Jacket Fabrication
2 Fully Equipped 24-Track Recording Studios
"ALL UNDER ONE ROOF"
QCA CUSTOM PRESSING
2832 Spring Grove Ave., Cincinnati, Ohio 45225
Phone (513) 681-8400 / TWX (OCA CUSTOM CIN) 810-461-2789

STOCK RECORD COVERS
We call them "Instant Album Covers". We have 39 in full color (scenic views, graphic designs, religious, etc.) which can be imprinted with your own artist and title (a photo if you wish) at a fraction of the cost of a custom cover. (Of course we also do custom covers.)
Lee-Myles Assoc., Inc.
160 East 56th Street, Dept. R2
NYC, NY 10022 Tel: 758-3232

"Being an artist takes total dedication. But so does managing an artist's money."
David Feinstein
Business Manager to People in the Arts
DAVID FEINSTEIN MANAGEMENT CORP.
635 Madison Ave., Suite 1300
New York, N.Y. 10022
(212) 888-0260
Please send me your free brochure.

Bob Seger & The Silver Bullet Band

"HORIZONTAL BOP" 4951

B/W "HER STRUT"

The First Rock 'N' Roll Single From The No. 1 Rock 'N' Roll Album AGAINST THE WIND.

Produced by Bob Seger, Punch, the Muscle Shoals Rhythm Section & Bill Szymczyk.

© 1980 CAPITOL RECORDS, INC.

THE ALAN PARSONS PROJECT

The Turn Of A Friendly Card.
A magnificent tale of obsession by the creators of I ROBOT.

They've never appeared in concert, few people know what they look like, yet they've sold over ten million records worldwide.

The Turn Of A Friendly Card. AL 9518
The Alan Parsons Project at their most spectacular.

Featuring the hit "Games People Play." AS 0573

On Arista Records and Tapes.
ARISTA

Produced and Engineered by Alan Parsons.

Flashmaker!—Record World
Most Added:
Billboard, Cash Box, Radio & Records, Hard/FMQB, Album Network.
Hot Chart Debuts: BB:87*/RW:65*/R&R:13*

AFM Strike Hit With New Snag

• *Continued from page 4*

land, Mexico and Australia. The AFM has been especially critical of producers who have gone abroad to have productions scored.

Last week, AFM Local 47 president Max Herman issued a release denying rumors that his local and the parent AFM are at odds over the issue of video issue. The Local 47 board of directors has passed a resolution reporting the union's "total solidarity" with the AFM.

Herman cites that musicians are already well protected in terms of videocassettes and videodisks under separate recording contracts. By including this issue under the current film contracts, "we are simply being asked to give away important benefits," states Herman.

In addition, the number of producers who have signed interim agreements with the union is now at 62.

Work has begun on projects at some of these production houses including Joseph F. Levine Productions' "Tattoo." Herman personally attended the scoring of the film Nov. 4 to "underline the union's continuing drive to win union conditions for musicians."

THANK YOU—Paul Simon receives a thank you plaque from DiCesare-Engler Productions in Pittsburgh following his sellout performance at the Stanley Theatre. At the presentation are Mark Wallace, Warner Bros. Pittsburgh promotion man, left, and Kevin Fennessey of station FM97 which promoted the event.

MAGAZINE PUBLISHER

Guccione Starts Penthouse Records

LOS ANGELES Penthouse Records Ltd. is the newly formed addition to editor/publisher Bob Guccione's empire of Penthouse, Omni and Forum magazines.

Heading up the new Penthouse label is Barney Ales, former president of Motown Records and more recently Elton John's Rocket Records.

His top priorities include marketing and setting up independent domestic and foreign distribution.

Penthouse Records' first release will be the soundtrack from the 17.5 million film "Caligula," written by Tom Biggs. The two-record set features the single "We are One" and the "Caligula" love theme in ballad and dance versions performed by a vocalist named Lydia.

Guccione says, "The new label is in response to inquiries from people who want to buy the soundtrack of "Caligula."

According to Ales, "We already have orders for 100,000 records."

"Caligula," a controversial film, has played New York, Los Angeles, San Francisco, Boston, Portland and Chicago.

Produced by Guccione, the movie has also been successful in France, Germany, Switzerland, Belgium, Holland and Japan.

Black & White Date In Court Postponed

TORONTO—The court hearing to determine the validity of Canadian exporter Black & White Sales Consultants' appeal against bankruptcy (Billboard, Nov. 8, 1980) has been adjourned until Dec. 4. It was originally scheduled for Oct. 31.

Outcome of this hearing will determine whether the firm is able to proceed in its $15 million lawsuit against CBS, alleging restraint of trade and restraint of competition.

2 Movies For New Pistol Firm

LOS ANGELES—As part of their new film production company, Pistol Productions, lyricist Bernie Taupin and manager Michael Lippman will produce two movies, "Marie Laveau" and "Working Girl," "Marie Laveau" is for 20th Century-Fox.

Additional projects include a treatment by Taupin on the exploits of Sam Bass, the 19th century Texas outlaw known for his lack of luck.

"Working Girl" is based on the song recently written by Taupin and Melissa Manchester, the title song of her current Arista LP. Manchester is named as the star of the film.

Taupin recently worked with Ian La Frenais on the screenplay for "Goodbye Yellow Brick Road" for Universal Pictures. The two have also written the screenplay for an animated film for Dick Clark Productions, "Captain Fantastic And The Brown Dirt Cowboy," based on the Taupin/Elton John MCA LP.

Acquires Inventory

NEW YORK—Audiofidelity Enterprises Inc. has an agreement in principle to acquire for Audiofidelity stock the inventory, accounts receivable, cash and anticipated earnings of Christmas Promotions Inc. The firm, owned by Danny Pugliese, chairman of Audiofidelity, markets a line of Christmas recordings for special promotions for national chain store sales.

Album Graphics Suit

LOS ANGELES—Album Graphics, the national printing and album fabrication firm, has instituted suit in Superior Court here against 4th Street East Inc., the company now representing Mushroom Records in the U.S.

The plaintiff alleges the San Fernando Valley-based firm breached an oral pact of March 1980 by [illegible] it has failed to pay $18,803.14 [illegible] edly due for services [illegible]

If you want sounds like those from Criteria, Media, Power Station, Hit Factory, etc. but don't want to pay $150-$250/hour—then listen to the sound at...

COLLYER AVE STUDIOS
formerly Camp Colombo

—Special Fall Rate of
$733 FOR 10 HOURS BLOCKS
or only $77.99/Hr. No Minimum—
Check This Out—Limited Offer

The newest state-of-the-art, Sound Techniques MCI 528-C Console, JH-16 MCI 24 Tr. Recorder w/Auto Loc. Lexicon Prime Time / Eventide Digital Delays, Urei Limiters, Pultec EQ's, Urei 1176 Limiters, Aphex Type C Exciter, Kepex, Gain Brain, Publison, MXR Synthesizer Units, Harmonizer, Aphex Aural Exciter, Sennheiser Mics, Lexicon Prime Time Delays, Sennheiser Headphones, Shure Sensaphonics Phones.

Studio Extras: Incredible Sound Proofing w/ 3 totally acoustically different Recording Rooms (all wired to master suite & video camera).

Studio Owned: Amiga Piano—Privacy on 8 acres—Waterbed—3 Fireplaces—Heated Pool—Basketball, Volleyball, Lots to Accommodate Your Needs.

Ask About Special Album Bonus Package
Now don't you think this is worth a limo ride to check this out?
Call Kevin Misevis at 212-733-7790 • 914-634-2446
COLLYER AVE. STUDIOS • 66 Collyer Ave. • New City, N.Y. 10956

Special Thanks to: Capitol Records, Bobby Colomby, Andrew Bolt, George McCrae, Henry Gross, Lani Hunter, Scott Jarrett, Scott Lucas, Bruce Sweet & Tiara Herbie Hancock, Bonzer Bros., Jack Hammond, Earl Rough, Dave Grusin, Ron Poitier and many others.

CLOSEOUT RECORDS INC.
220 West 19th Street, New York, N.Y. 10011
Phone Toll Free: (800) 221-7938 or (212) 691-8884 • Telex: 237881

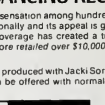
CUTOUTS
We have the titles—
We have the prices
Send for computer price list.

Cash In On Fitnes$

AEROBIC DANCING RECORDS

Aerobic Dancing is a sensation among hundreds of thousands of women nationally and its appeal is growing. TV and national press coverage has created a tremendous market. *One Texas store retailed over $10,000 in the past six months!*

Now the latest album, produced with Jacki Sorensen, who started the craze, can be offered with normal discounts.



GET YOUR SHARE OF THE ACTION!
Available from Kimbo, this brand-new release (Sept 1980) matches the instructions illustrated in the hot selling book Aerobic Dancing, published this year by Rawson-Wade.

Start with just a dozen Aerobic Dancing albums.

Send $64.50 and we'll pay shipping.
At $8.95 list, you gross $107.40.

See for yourself how it turns 'em on
CALL BOB WASS TODAY — AREA 201/229-4949

KIMBO RECORDS
P.O. Box 477, Long Branch, N.J. 07740

CAPITOL RECORDS IS PROUD TO ANNOUNCE

NEIL DIAMOND

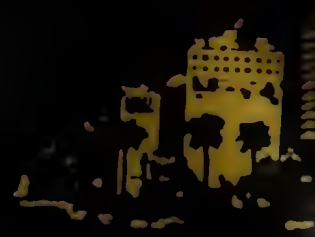
THE JAZZ SINGER

ORIGINAL SONGS FROM THE MOTION PICTURE

Including The First Single

"Love On The Rocks"

Produced by Bob Gaudio



Copyrighted material

HOLLYWOO

WHEREHOUSE & BIG BEN'S

Profit Posted By Integrity In 1980

LOS ANGELES By trimming overhead sharply. Integrity Entertainment Corp was able to turn around a $1,233,219 fiscal 1979 loss to a $271,500 profit for fiscal 1980

The 1980 profit figure was further aided by decreasing costs of sales in fiscal 1980 2.9% to $47,759,729 from the prior year's $51,219,400 The sales cost dip occurred when the U.S.' second largest record/tape/accessories/video software chain (127 Wherehouse and 8 Big Ben's stores as of Oct 30 1980) passed along wholesale price hikes to consumers and reduced markdowns, notes the corporation's annual report released last week

Cost components yoyoed in fiscal 1980, with payroll dropping 1% as employes were lopped off, while rent increased 1.5% as a percentage of sales Advertising increased 5% because of diminishing manufacturers' advertising allowances. Services and supplies decreased 1% through tighter controls. Integrity intends to spend 1% of its gross annual sales for advertising in the 1981 fiscal

Lumping "special record and tape products and accessories, including blank tape and prerecorded videocassettes" together, the Lee Hartstone-headed firm reports that class of product accounted for approximately 15% of its year's purchases ending June 30, 1980 and could in 1981 grow to 25% Credit card sales represent less than 15%.

Approximately 75% of inventory purchased is dropshipped to stores, the report notes At 1980 fiscal year's end, Integrity employed 500 parttime and 350 salaried

New Integrity president Lou Kwiker, 45, started at $110,000 annually For joining Integrity, the report notes Kwiker gets $35,000 relocation expense, a block of 20,000 shares of stock and approximately $17,500 on April 1981

As of Oct 30, 1980, Integrity stores breaks down as follows geographically: 60 in Southern California, 4, Nevada, 36, Northern California, 2, Colorado; 15, San Diego, 5, Arizona, 5, Washington, plus 8 Big Ben's.

U.K. Electrical Goods Stung By Recession

LONDON - Difficult trading conditions continue to erode the manufacturing base of the U K electrical goods industry And the problems are not confined to British-owned companies.

Turntable firm BSR has been in trouble for some time Chairman John Ferguson recently revealed pre-tax losses of $8.5 million for the first half of the current financial year. Capacity has been cut by half; nearly $5 million has been set aside for reserves and Ferguson says the combination of weak demand and a strong pound offers little prospect of improvement.

German company Grundig has just closed its Belfast plant with the loss of around 1,000 jobs. Grundig was in the news with the abduction and murder of its German managing director by the IRA, but it is economic, not political problems that have led to the closure Only a servicing and imports operation survives in the U K.. and even at its home base of West Germany Grundig has made cutbacks.

Now Rank's decision to pull out of the Rank Toshiba joint venture has caused the Japanese firm to announce closure of two tv set factories in England's West Country at Redruth and Plymouth Nearly all Toshiba's U.K. work force of 2,700 employes have been terminated.

REVENUES UP AT MCA INC.

LOS ANGELES–The records and music publishing division of MCA Inc showed sizable increases in both revenues and operating income for the third quarter and nine months ended Sept 30, 1980.

In the third quarter, revenues increased from $40,772,000 a year ago to $46,714,000, a 15% gain. Operating income rose 224% from a loss of $4,377,000 to a gain of $5,438,000

For the nine-month period, revenues increased 15% to $128,128,000 from $111,652,000 while income climbed 229% to $7,894,000 from a loss of $6,136,000 during the same period a year ago

Soundbar Lets Customers Hear The New Disks

NEW YORK - The listening room is making a comeback in some record stores, although in an up-to-date form

Recent marketing trials of Soundbar, a microprocessor-controlled headphone listening device, have been conducted on two coasts, and have shown dramatic sales increases thanks to the unit, claims Bob Beatty of Media Communications, Inc

Beatty's company, a media buying and consulting firm based here, markets Soundbar in a joint venture with the manufacturer, IGM Communications of Bellingham, Wash

Soundbar can play up to 12 selections independently to 12 listening stations. Customers simply press a button to hear the desired selection The unit also has rack space for featured albums built into it.

Another unit, Soundbar II, can control up to 11 "slave" units which can be placed at various points around the store. Each of these has a listening post and rack space, and the same 12-selection capability

"Four suburban stores were chosen for the test," he says, "based on their comparable size and comparable volume. Two stores had Soundbar and two were controls The stores with Soundbar had triple the sales of the control stores during the four-week trial"

The chain has not yet decided whether to order the unit, which is available on a lease arrangement from the company.

In New York, Sam Goody had the units for a 12-day trial at one outlet. According to Ralph Ebler, East Coast manager for Elektra/Asylum, the trial was "not scientific." But he believes the unit has potential for promoting new acts

"We don't need anything like it for records we can get on the air or on in-store play," says Ebler, "but for some of the acts we're trying to break, it's a useful tool"

Beatty emphasizes that Soundbar can be reprogrammed daily by the retailer "It's a great way to move overstock, or do any spot promotion"

The guts of the machine is a stereo cartridge player of the type used by radio stations Microprocessors maintain volume at constant levels in the individual headphones no matter how many customers are listening to the same selection

2 Firms Move

NEW YORK Deli Platters Records and Mike's Artist Management Ltd have moved to 445 Park Ave., New York 10022 (212) 759-7500

Market Quotations

As of closing November 8 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1½	⅝	Altec Corp	—	178	15/16	⅞	⅞	Unch
39	26	ABC	8	332	31⅛	30½	30½	— ⅝
36½	27¼	American Can	7	171	30⅞	30⅝	30⅝	Unch
34⅛	14⅛	Ampex	14	991	31⅛	30⅝	30⅞	Unch
5	2⅝	Automatic Radio	—	5	3	3	3	Unch
55⅝	42½	CBS	7	425	50	48⅝	48⅝	— 1½
37	27	Columbia Pictures	8	105	33⅛	32⅛	32½	— ⅜
8⅝	4	Craig Corp	—	11	6	5⅝	8	Unch
53⅛	40½	Disney Walt	11	857	45¼	44	45¼	+ 1½
12	7	Filmways Inc	—	127	7⅛	7⅝	7⅞	+ ⅜
20⅝	11	Gulf + Western	4	440	17½	17¼	17⅜	— ⅜
14⅞	7⅞	Handleman	7	57	13⅛	12⅝	12⅝	— ¼
14½	5⅛	K-tel	9	22	12⅞	12⅝	12⅞	— ⅛
45¼	25⅝	Matsushita Electronics	12	12	45	44⅝	44⅝	— ⅜
57⅝	44⅛	MCA	9	151	51⅛	50⅛	50⅝	— ⅜
19⅝	10	Memorex	—	85	15¼	14½	14⅜	— ⅜
62⅞	48⅛	3M	10	667	58½	57⅞	57⅜	— 1
78	41⅛	Motorola	12	885	70½	69	69⅝	— 1⅜
37	23½	North American Philips	6	37	35⅛	34⅝	34⅝	— ⅜
8⅝	4⅛	Orrox Corp	35	18	7⅝	7⅝	7⅝	— ⅛
23	13⅛	Pioneer Electronics	14	3	20⅜	20¼	20¼	Unch
31½	18½	RCA	9	1295	29⅝	28⅝	28⅝	— ⅜
16⅝	8	Sony	13	1957	15⅛	14⅞	15	— ⅜
35¼	20½	Storer Broadcasting	13	249	31⅜	31	31	— ⅜
7	3	Superscope	—	128	4	4	4	Unch
35⅛	25⅝	Taft Broadcasting	9	21	30⅝	30⅝	30⅝	— ⅛
20⅛	14⅜	Transamerica	5	524	18⅞	18½	18⅝	+ ⅛
39⅝	29¼	20th Century Fox	8	1606	37	38	37	+ ⅜
62⅝	34½	Warner Communications	13	462	58⅝	57⅞	58¼	+ ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1⅝	2¼
Certron Corp	11	53	1¼	1⅜
Data Packaging	5	15	7⅝	8¼
Electrosound Group	12	39	8½	8⅝
First Artists Prod	14	7	3⅛	3¼
Integrity Ent	—	208	2⅛	2⅝
Koss Corp	8	121	5¼	5⅝
Kustom Elec	—	1	1	1⅜
M Josephson	9	10	11⅝	12⅛
Recoton	15	—	2½	2⅝
Schwartz Bros	—	3	1⅝	2

Over-the-Counter prices shown may or may not represent actual transactions Rather they are a guide to the range within which these securities could have been sold or bought at the time of compilation The above information contributed to Billboard by Douglas Vollmer associate vice president Los Angeles Region Dean Witter Reynolds, Inc 4001 West Alameda Suite 100 Toluca Lake Calif 91505 (213) 841-3761, member New York Stock Exchange Inc

Profits Soar For Disney Productions

NEW YORK–Walt Disney Productions reports its 13th consecutive year of record revenues and net income Revenues for the fiscal year ended Sept 30 increased 15% to $914,505,000 while net income increased 19% to $135,186,000, or $4.16 per share.

The consumer products division, which includes Disney's record and home video operations, posted an increase in revenue of 21% for the year, capped by a 26% increase in the fourth quarter.

EXPRESS EXPORT SERVICE
ATTENTION FOREIGN MUSIC DEALERS!...J&R MUSIC WORLD EXPORTS WORLDWIDE.
"Rated #1 in Service & Reliability!"

- All Major Label Records & Tapes!
- Blank Tapes! • Cartridges! • Accessories!
- All Major Brand Audio & Video Equipment! (110-220 volt)
- Immediate Shipment ANYWHERE in the World!
- Multi-Million Dollar Inventory!
- Five Full Floors of Stock at ALL Times!
- Extra Personal Attention Given EVERY Account!

WE ARE A FULL CATALOGUE HOUSE
CHECK OUR LOW EVERYDAY PRICES!

$7.98 LIST 4.59 | $8.98 LIST 5.09 | $9.98 LIST 5.69

We can ship C.O.D.–Sight Draft-Letter of Credit! All Prices F.O.B. New York
Customer Service HOT LINE (212) 233-0747

J&R MUSIC WORLD
TELEX NO 420961 JRR
PHONE (212) 732-8600
EXPORT DIVISION
23 PARK ROW,
NEW YORK, N.Y. 10038

GRANDMA GOT RUN OVER BY A REINDEER

Last year we released "Grandma Got Run Over By A Reindeer" 3 weeks before Christmas–too late to get it into all but a few West Coast stores. Yet it sold 20,000 copies in 3 weeks, received airplay on hundreds of radio stations and was written up in newspapers all over the country. This year we're ready! We have stocks of "Grandma" on hand now We will be starting our national campaign by the time you read this. We have distribution in key cities and are looking for more And we are making up a special package of *Elmo and Patsy*'s new album with a free copy of the single enclosed, appropriately stickered The important thing is not to be left out! When your customers ask for "Grandma" you have to know where to get it. Call us now, and put this ad where you can find it!

Oink Records (415) 865-2040
or (707) 838-6366

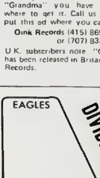
U.K. subscribers note "Grandma" has been released in Britain by Stiff Records.

ALBUM ATTACHÉS AND ALBUM PRESENTATION CASES

The finest in specialty items for the Music Industry and Desk & Personal Business Accessories in a complete range of reasonably priced leathers and finest quality Luxury Leathers. We are Prime Manufacturers. Full Personalization Program Available.

Write or phone for our complete catalog of more than 100 items priced from $9.00 to $400.00...

THE CORPORATE BOARDROOM
261 East 157th Street
Gardena, California 90248
(213) 324-6629



BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL
800/648-0958
GOPHER PRODUCTS CORP
2281 Lockheed Way
Carson City Nev 8970

JOHN R. RONGE

Certified Public Accountant

Tax Planning.
Business Management.

(213) 556-0255

THIS IS ONE POSH LADY!

PATRICE RUSHEN

POSH is more than an attitude. It's smoothly executed music with the flair, elegance and soulful emotion of Patrice Rushen. Her new album POSH, is produced by Charles Mims Jr. & Patrice Rushen and contains the single *"Look Up"*

Copyrighted material

MCA Eyes Independent Promoter Expenses

• *Continued from page 1*

MCA has reportedly refused to pay at least one outside promotion firm a hefty sum because MCA has not been able to conduct a financial study on the firm.

Froelich, who was controller at MCA Inc. prior to his present position, declines to divulge the reasons for the studies and which promotion persons are involved.

Industry insiders, however, insist the reason for wanting the studies is basically the same reason Warner Bros., Elektra and Atlantic banned the use of independent promo reps—exorbitant fees and escalating costs.

Although the ban by the Warner Communications' labels is in effect, Atlantic reportedly continues to use independents.

Most labels employ the same independent promotion people throughout the country, and while there are at least 30 independents used for both pop and r&b product, there are only about 12 belonging to what has been termed "the Network," the most powerful linkup of indie promo men.

Some indie promo reps are said to be on yearly retainers at several labels, collecting weekly checks from each record company. Says MCA's Froelich: "I don't know whether they (independent promo reps) are on retainer." He does note that MCA continues to use freelance promotion.

The growth of the independent record promoter as an adjunct to record company staff promotion personnel is an outgrowth of the growth of the record business itself.

As the president of one Coast-label explains it, hiring independents in major cities is providing "insurance" that a record gets radio play.

Airplay remains the key to getting new records exposed in the U.S. In many cities across the country, independent promotion men sprung up who remained businessmen in their communities and developed relationships with the programming powers at the key radio stations in their areas.

A record company may have had its own regional promotion man in that city, but often he got promoted and moved on to another location or left that company for another position in some other city. The indie remained in town, so he had the best contacts with the right people.

And as competition for space on a station's playlist became stiffer and stiffer, the indie in a key market became more valuable when he boasted he could "produce results" for a client.

Virtually all record companies, majors and independents, have come to utilize freelance promotion people because of the clout they claim to have above and beyond the power of a company's staff personnel.

In some instances companies asks their indie promotion reps to sign a statement claiming they will not get involved in any payola activities with the money they receive for working on a project. Once the form is signed the label has a clear conscience. What happens in the field may be another matter.

In addition to hiring individual promo reps, companies also hire "the Network" to work on one project. One individual gets hired to handle the project and he farms out the assignment to associates in their cities.

Among the key freelancers called on most often by some labels who also may informally be called "the Network" are: Music Vision which covers the U.S. and is headed up by Dennis Laventhal in L.A.; Freddie DeSpino, the Philadelphia market; Barry Resnick, New York; Joe Ingro, West Coast and periodically the entire country; Ernie Phillips, Texas; Joe Cash, Baltimore/Washington; Herbie Rosen, New York; Jerry Meyer, Buffalo; Gary Bird, Cleveland; and Jerry Brenner, Boston.

Some of the independents are on retainers at several labels, while others handle special projects.

The price for hiring multiple promo reps as opposed to an individual promo person is staggering.

The cost for hiring an individual promo man runs in the $300 a week range. To hire the "network" the

(*Continued on page 51*)

Ron started as a singer in Philadelphia. He worked the board at several major festivals during the late '60s before entering the studio in England during the early '70s. Along the way, he began producing. As a producer and/or engineer, Ron has worked with The Who, Led Zeppelin, Bad Company, Dave Mason, The Babys, UFO and many others. His most recent project was with The Jefferson Starship.

ON MULTI-TRACKING

"I go for the whole thing. I would rather not do anything for two days than have to take the band down to three pieces and have to build it back up again. I'd rather piece the tracks together than piece the band together. I mean, there'll still be overdubs and things like that, but rock'n roll is so much a feel situation, you know?"

ON DIPLOMACY

"A lot of times, people will stand around and everybody will think the other guy likes it. Nobody will say 'Well, I don't like it.' It won't be till after a while that they find out that nobody ever liked it. They just never wanted to say anything. Now, I'm the guy who goes in there and gets it all out of them—what they like and what they don't like—so there's none of that. I can be the bad guy, sometimes. I'm just real frank and rough. If somebody's not doing something, I like to say it right then and there, so one of the band members doesn't have to say it. It might be a shock, but none of it is taken out of the studio."

ON MUSICAL STYLES

"You know, hard rock stuff is the hardest thing to record. People whacking the hell out of the drums. Guitars turned up to ten. Everything is distortion. People screaming down microphones. The harder the rock, the harder it is to record."

ON TAPE

"Consistency. That's the most important thing. You know, you can work all day for that one thing and you put that tape on and it drops out or it does something. You stay with it until it cracks up. Then you use somebody else's. And I did that a lot. I've used everybody's tape. I've been using 3M tape for five or six years, exclusively. They happen to use the same tape I do, here at The Record Plant. But if they didn't, I would have my own tape in in a second."

SCOTCH 250
WHEN YOU LISTEN FOR A LIVING.

THE FIRST

The four members of the group **REVELATION** *exercise extensive vocal range, blending their voices in a gutsy, yet refined harmony. Their first L.P. release, on Handshake Records and Tapes, features the hit single* **"WHEN I FALL IN LOVE"**, *which is evidence enough of their on-the-mark progressive melodic music.* **REVELATION** *has been recording since 1975, when they first toured internationally with the Bee Gees where they attained critical attention for the "uplifting Gospel expression" to contemporary music.*

CAT #
JW 36963
JWA 36963
JWT 36963

RELEASE...

CAT #
JW 36963
JWT 36963

URBAN HEROES *is a five member contemporary group from Holland.* **WHO SAID...URBAN HEROES** *is their first L.P. exposure to the American audience and features the hit single* **"NOT ANOTHER WORLD WAR"**. *The groups working class background has generated music from the streets, hard, poignant reflection of today's changing values. Musically they are not cynical, but to the contrary, very constructive and will be attractive to the young American with songs such as,* **"HEADLINES"**, **"GET IT"**, **"1980 (HAS JUST BEGUN)"**.

HANDSHAKE™

THE PERFECT WAY TO BEGIN A RELATIONSHIP

RETAIL DEAL—Chicago / Milwaukee territorial manager Milwaukee Dale Langer at the dias rates standing attention from Pickwick International retail company executives at their recent convention. From the left: Don Abboud, Stan Denne, Jack Eugster, and Jeff Lynn.

Mike Maul, right, accepts his plaque as best district supervisor in the western region headed by Steve Demarais, left.

Jerry Hansen, territory manager, Dallas, left, congratulates district supervisor Gene Calhoun of Wichita for being his area's top supervisor.

'BAH HUMBUG' MOOD

Nashville's Labels Eschew Yule LPs

By KIP KIRBY

NASHVILLE—While CBS Records expects a merry Christmas with three new holiday country releases, and Warner Bros. is anticipating a full sales stocking with its fast-moving new Emmylou Harris Christmas LP, other Nashville labels are taking a more "bah humbug" approach to these seasonal albums.

No plans for country Christmas releases are in the works at Elektra, MCA, RCA or Capitol/EMI/Liberty. In fact, the viability of holiday product in today's competitive market is coming under closer scrutiny by labels concerned about their economic forecast.

Once a popular tradition that could be counted on to receive its share of marketing and promotional attention, a Christmas LP continues to be considered a luxury falling outside a record company's basic focus. Artists with provisional contract clauses may choose to record a holiday album, but few labels on their own are going to encourage stepped-up Christmas recording activity.

The main reasons for this hard-to-reluctance stems from the obvious drawbacks: minimal shelf life, slow sales factor, the need for way-in-advance marketing programs planned months ahead of time.

"Frankly, we just don't see them as profitable items," comments Ewell Roussell, general manager of Elektra Records Nashville division. "They have to be cut in the studio no later than June or July, then you have to

(Continued on page 67)

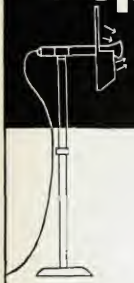
'42d Street' Show Cast Will Be Recorded By RCA

NEW YORK—"42nd Street," the David Merrick-produced musical hit, has found an original cast home at RCA Records. The label plans to record the show Sunday (16) in RCA's New York Studio A and have it available for holiday sales by Dec. 8.

The show, based on the classic Warner Bros. musical film of the '30s, has a score by Harry Warren and lyrics mostly by Al Dubin. It opened in New York at the Winter Garden Aug. 25.

It's said that recording costs for the album could run as high as $150,000, largely due to a chorus of more than 50

Stop Performing in the Dark!



Now enjoy personal monitoring for as little as $14.95 with the Sound Reflector.

VOCALISTS • BRASS • WOODWINDS • DISC JOCKEYS

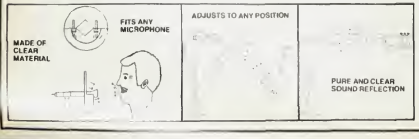
A revolutionary engineered individual monitor that fits any microphone, requires no cords and is specifically designed to reinforce and reflect sound back to the performer with pure and clear fidelity.

After two years of experimentation and road usage by professional musicians and performers the Sound Reflector*, made of clear, highly durable material, is now ready to be offered to the public.

The Sound Reflector's most exclusive feature is its sound directional flair specifically engineered to personally monitor your performance without distracting others.

Available in a 6" vocal model designed to be below eye level, and a 9½" brass and woodwind model designed for any instrument.

The Sound Reflector allows YOU to stop performing in the dark.



Exclusive Offer Mail Order Only
Not Yet Available in Stores

☐ $19.95 BRASS & WOODWINDS
☐ $14.95 VOCALIST & DISC JOCKEYS

Sound Reinforcement Industries of Los Angeles
P.O. BOX 671
ROSEMEAD, CA 91770

Dealer Inquiries Welcome
Please allow 6-8 weeks delivery

*Patent Pending

CALL TOLL FREE (outside N.Y. State)

800 645-3747 645-3748

TELEX: 126851 CANSTRIPE FREE

CANDY STRIPE RECORDS

371 So. Main St., Freeport, N.Y. 11520

(516) 379-5151-5760-5761 • (212)895-3930-3931

TELEX 126851 CANSTRIPE FREE

DEALERS & INSTITUTIONAL ACCOUNTS ONLY

REMEMBER THE GOOD OLD DAYS...

...When gas was only 1.05 a gallon
...When the interest rate was only 11%
...When gold was a mere $400 an ounce
...When an economy car was only $5,200
...When a TDK C90 2 Pack was only 2.69!

CANDY STRIPE BRINGS BACK THAT GREAT OLD YEAR 1979!

WHILE SUPPLIES LAST

NOVEMBER 1979

MONDAY

Unbelievable!

TDK

C90 CASSETTES

99¢ each

MAVERICK SERIES

TUESDAY

TDK

SA C90 CASSETTES

Buy 12 Get 1 FREE

WEDNESDAY

BUY 24 maxell TAPES GET 1 FREE

THURSDAY

FUJI

Premium Tape

8 Track 90 min.

Closeout 1.49 each

Originally 2.50 each

FRIDAY

CBS BLANK TAPE

Closeout! in Norelco box

1965 PRICES!

C60 - 59¢

C90 - 89¢

Headcleaner - 49¢

CBS Magnatone 8 Track 40 min. 49¢

AudioMagnetics

3 Bag SUPER BUYS Cassettes

C60	C90
3 Bag	3 Bag
66¢	1.05

AMPEX

3 C90 CASSETTES FREE STACKETTE

4.49

MEMOREX

C 90 Cassette 3 Pack

C 60 Cassette 4 Pack

5.79 YOUR CHOICE

Tracs SUPER BUYS!

8 Track 90 min. 4 Pack 4.19

Cassette 3 Pack 2.50

FREE STORAGE BOX

SONY CASSETTES

HFX C60 1.59

HFX C90 2.09

EHF C90 2.79

Extra Special! EHF C60

2 PACK 3.99

SAVOY Carrying Cases

CASSETTE

HOLDS 30	HOLDS 60
8.99	10.99

8 TRACK

HOLDS 24	HOLDS 40
8.99	10.99

PETER Pan Kiddie Records

7 inch 45 RPM 59¢

12 inch LP's 1.59

Call for complete catalog.

Kiddie Pre-pack

Asst'd Labels 50 Children's LP's values to 4.98 each

29.95 Pre-pack

BONUS FREE!! LP rack with every pre-pack

Sound Guard

Kits

Record or Preservation 4.99

Refills

Record or Preservation 1.99

Total Care System 8.99

DURACELL Alkaline Batteries

(AA) 2 PACK 79¢ LOWEST PRICES EVER!

(C) 2 PACK 99¢ 9 VOLT 99¢

Tape Headcleaners

Cassette	8 Track
29¢	37¢

SUPERSCOPE Tele-Story

STOCK UP NOW FOR CHRISTMAS!

CHILDREN'S FAIRY TALES FEATURING

HARDCOVER, READ ALONG BOOK AND CASSETTE

Goldilocks, Dancing Bears, Peter's Cookie, Little Kitten, Bah Humbug, Little Red Riding Hood, Jack & the Beanstalk, Three Bears, Aladdin, The Ugly Duckling, Rumpelstilskin, Thumbelina, The Elves & the Shoemaker, The Emperor Tries Magic, Cinderella, Tortoise Puts Goldilocks & the 3 Bears, Beauty & the Beast, Rapunzel, The Enchanted Mark, The Selfish Giant, The Little Mermaid, The Snow Man, Tin Soldier, Pollyanna, Thumbelina, The Wizard of Oz, Gulliver's Travels, Sinbad the Sailor

24 TITLES TO CHOOSE FROM

2.10 each

Call for Supersuperscope catalog featuring complete line.

LEBO

PADDED CASSETTE CASE holds 10

CLOSEOUT SPECIAL!

2.45

4.95 retail

DELUXE CASSETTE ATTACHE CASE Holds 45 Cassettes

8.45 20.95 retail

CANDY STRIPE'S EXPORT DIVISION

The Most Complete Record and Tape Exporter In The World

If it's in print... We Deliver

TELEX 126851 CANSTRIPE FREE

Billboard®

Founded 1894

The Radio Programming, Music/Record International Newsweekly

Billboard Publications, Inc., 9000 Suaset Blvd., Los Angeles, Calif. 90069 (213) 273-7040. Cable: Billboy LA; L.A. Talex: 698669; N.Y. Telex. 710581-6279

Editor-In-Chief/Publisher: Lee Zhito (L.A.) **Managing Edital:** Eliot Tiegel (L.A.)

Executiva Editorial Board. Is Horowitz Earl Paige Joha Sippel, Eliot Tiagel Adam White, Lee Zhito

Offices: Chicago—150 N Wacker Dr., Ill 60606, 312 236 9818 Editorial Staff Alan Penchansky, Bureau Chiet & Classical Editor **Cincinaati**—2160 Pattersoa St., 45214 Ohio, 513 381 6450 **Los Angeles**-9000 Suoset Blvd Calif 90069, 213 273 7040 Editorial Staff Dave Dexter, Copy Editor, Ed Harrison, Assistaat Radio & Record Reviews Editor, Jim McCullaugh, Sound Business Editor, John Sippel, Marketing Editor, Jean Williams, Talent Editor **London**—7 Carnaby St WIV 1PG, 439 9411 Editoriel Staff Mike Henaessey, European Director, Peter Jones, U K News Editor **Milan**—Piazzale Loreto 9 Italy 28 29 158 **Nashville**—14 Music Circle E., Tenn 37203, 615 748 8100 Editorial Staff Gerry Wood, Bureau Chief & Country Editor Reporter Kip Kirby **New York**—1515 Broadway New York 10036, 212 764 7300 Editorial Staff Is Horowitz, Bureau Chief & Commentary Editor Doug Hall, Radio Programmag Editor Redcliffe Joe, Disco Editor Roman Kozak, Rock Editor Irv Lichtman, Publishiag Editor Richerd M Nusser, Assistant Redio Editor Adam White, International Editor, Reporter George Kopp **Tokyo**—Ulsunomiya Bldg., 19 16 Jinguane 6 Chome, Shibuya ku, Tokyo 150 03 498 4641 Editorial Shig Fujita **Washiagton**—733 15th St N.W., D.C., 20005, 202 783-3282 Editorial Bureau Chiet Jean Callahan

Special Issues: Earl Paige, Editor, Susan Peterson, Assistent Editor; Bob Hudoba, Directory Services Menager, Jon Braude Assistant Directory Managei

Intl Correspondents. Austria—Mantred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27 222 43 30 974. **Australia**—Glenn Baker P.O Box 261, Baulkham Hills, 2153 New South Wales, **Belgium**—Juul Anlhonissen, 27A Dude Godstraat, 3100 Heist op den Berg 015 241953 **Canada**—David Ferrell, Box 201, Station M, Toronto M6S 4T3 925 2982, **Czechoslovakia**—Dr Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26 16 08, **Denmark**—Knnd Orsted, 22 Tjernevej, DK 3070 Snekkersten 03 22-26-72, **Finland**—Kari Helopaltio, SF 01860 Perttula 27-18 36, **Franca**—Henry Kahn, 16 Rue Clauzet, 75009 Paris 878 4290 **Greece**—Joha Carr, Kaisarias 26 28, Athens 610 **Holland**—Willem Hoos, Bilderdijhlaan 28, Hilversum 035 43137, **Hong Kong**—Keith Anderson, P.O Box 40, Tai Po N.T **Hungary**—Paul Gyongy, Orloutca 3/b, 1026 Budapest II, Tel 167 456, **Ireland**—Kea Stewart, 56 Rathger Road, Dublin 6, Irelaad 97-14-72, **Israel**—Uri Alony, 3 Manya Shochat St, Roshon le Zion 997-532, **Italy**—Daniele Caroli, Viale Merche 21, 20125 Milano 6083412, **Kenya**—Ron Andrews, P.O Box 41152, Nairobi 24725 **Malaysia**—Christie Leo, 31 Jalan Riong, Kuala Lumpur 204 049, **Mexico**—Marv Fisher Apartado Postal 11 766, Mexico 11, D.F 905 531 3907 **New Zealand**—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland 413 9260 **Norway**—Kurt Bakkemoen Alcersgaten 34, Postboks 727, Sentrum, Oslo 1 02 11 40 40, **Philippines**—Ces Rodriguez, 11 Tomes Benitez, Quezon City 3008 **Poland**—Roman Waschko, Megiera 9m 37, 01-873 Warszawa 34 36 04, **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto, **Rumania**—Octavian Ursulescu, Str Radu de la La Afumati nr. 57 B Sector 2, Bucharest D.P 9 13 46 10 16 20 80, **Singapore**—Peter Ong, 390 Kim Seng Road 374488, **South Africa**—Don Albert, 21 5th Ave Highlands N 2192, Johannesburg, Esmond Frank P.O Box 87729, Houghton 2041 traasvaal 011 40 6963, **Spain**—Ed Owen, Menendez Pelayo 75, Madrid 7 251 8678 **Sweden**—Leif Schulman, Brantingsgataa 49, 4 tr 115 35 Stockholm 08 629-873, **Switzerland**—Pierre Heesler, Hasenweld 8, CH 4600 Ollen, 062 215909, **U.S.S.R.** Vadim D Yurchenkov, 14 Rubinstein St., Ap 15 Leningrad, 191025 15-33-41, **West Germany**—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150 04551 81428, **Yugoslavia**—Mitja Volcic, 61 351 Brezovica Ljubljana 061 23 522

Sales Director: Tom Noonan (L.A.), **Natl Sales Manager:** Ron Willman (N.Y.), **Natl Sales Administrator:** John Halloran **U.K./Europeaa Sales Coordinator:** Graham Lockhart, **Classified Advertising Manager:** Jeff Serrette (N.Y.)

U.S. Sales Staff: Los Angeles—Joe Fleischman, Harvey Geller, Jeri Logan, **Nashville**—John McCartney, **New York**—Mickey Addy, Jim Beader, Norm Berkowitz, Ron Carpenter

Intl Sales. Australia—Geoff Waller & Associates, 64 Victoria St., North Sydney 2060, Sydney 4362033, **Canada**—Jim Beader, New York Office **Austria, Benelua, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland**—contact U.K office **France**—Pierre de Chocqueuse, 13 Rua DeLa Comete, Paris 75007 555 6024, **Great Britain**—Peter Mockler, Philip Graham, 7 Ceraaby St., London W1V 1PG 439 9411, **Italy**—Germano Ruscitto, Piazzale Loreto 9, Milaa 28-29 158, **Japan**—Hugh Nishikawa Utsunomiya Bldg 19 16 Jingunae 6-Chome Shibuye ku, Tokyo 150 03-498 4641 **Meaico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F 905 531-3907 **New Zealand**—Mike Barley, F.J Associales, P.O Box 1367 Wellington 723475, **Spain**—David Salewright Menendez Pelayo 75, Madrid 7, 251-8678

Associate Publishers: Tom Nooaan (L.A.), Bill Wardlow (L.A.), **Divisional Controllar** Don O'Dell (Cincinnati), **Business Affairs Director:** Gary J Rosenberg (L.A.), **Circulation Manager:** Carole Ireland (N.Y.), **Conference Director:** Salpy Tckalekian (L.A.), **Director Of Marketing Services & Chart Director:** Bill Wardlow (L.A.), **Chart Manager:** Jim Mussione (L.A.) **Managing Director Billboard Ltd. U.K./Europe:** Frederick C Marks, **Production Managers:** John Halloran (L.A.), John Wallace (N.Y.), **Production Coordinators:** Ron Frank, Tom Quilligaa (Cincinnati)

BILLBOARD PUBLICATIONS, INC

Chairman And President: W D Littletord **Executive Vice President:** Jules Perel **Senior Vice Presidents.** Mort L Nasatir Broadcastiag Gerald S Hobbs, Billboard & Amusement Business Groups, Patrick Keleher, Art & Design Group **Vica Presidents:** William H Evans Jr., Treasurer; Lee Zhito, Billboard Operations John B Babcock, Product Development, Mary C McGoldrick Personael **Secretary:** Ernest Lorch **Corporate Maaagars:** Charles Rueger, Geaeral Manager of Publishers Graphics, Ann Haire, Director of Planning & Market Development

Subscription rates payable in advance One year $110 in U.S.A (except Alaska Hawaii Puerto Rico, Canada) Other ratas on raquest Allow 3 to 6 weeks delivery first copy. Published weekly Second class postage paid at New York N.Y and additional mailing offices **Postmaster, please send changes of address to Billboard, P.O Box 13808, Philadelphia, Pa 19101.**

© Copyright 1980 by Billboard Publications Inc The company also publishes in New York Art & Antiques American Artist, Interiors, Photo Weekly Residential Interiors Watson Guptill Publications, Amphoto Whitney Library of Design, American Artist Book Club, Designers Book Club Camera Arts Book Club Music In The Air Los Angalas Billboard, Nashvilla Amusement Business Billboard Broadcasting Corp (WLAC AM WKQB FM), London World Radio TV Handbook, Tha Artists Book Club

SUBSCRIBER SERVICE
Billboard
P.O. Box 13808
Philadelphia, Pa. 19101
(800) 257-7951

MPA ABP ABC RED TAG

Vol. 92 No. 46

Commentary

Editorial

Charting Growth In Mexico

Leaders of Mexico's record and music industry are to be commended for joining forces in an industrywide effort to establish their own sales chart.

The vision and dedication to integrity displayed by the members of AMPROFON, Mexico's major record manufacturers' association, and of EMMAC, Mexico's music publishers' body, deserves the applause and the support of the industry throughout the world

The need for a serious chart in Mexico—one that the industry is willing to accept as a realistic reflection of actual sales and popularity—has long existed in this key market.

Billboard congratulates Guillermo Infante, president of AMPROFON, for spearheading the drive for an industry sponsored chart, and Jose Cruz, president of EMMAC, for joining forces with AMPROFON in the pursuit of this all important objective.

Dropouts From College Radio

By JOSEPH C. REGIS

The state of the economy seems to be the most common reason (or excuse) given for changes in patterns of business. This is especially so in the record industry. Granted, the recession has affected marketing strategies for all labels, but hardly enough, one would think, to discontinue the association with an entire medium

Among the more common cutbacks deemed necessary to enable record companies to cope during these hard times is service to college radio. Virtually all labels have made some adjustment to their mailing lists, and some have discontinued service completely. While it is good practice for management to continually re-evaluate marketing priorities, a blanket assumption that college radio is undeserving of a label's attention is inappropriate

'Unique opportunities for exposure & experimentation'

It may well be true that college radio is not a major medium for reaching mass audiences, yet it does offer unique opportunities. In fact, now more than ever, with the development of the new music phenomena (new wave, power pop) college radio should be valued as an outlet for exposure and experimentation

It would be unwise to say that, in general, college radio stations are altogether useful in marketing new acts, but research would surely show that some stations do work records well and that innovative programming still exists

To see their usefulness fully realized, college markets need more attention than they have been receiving in the last few years This means more than mailing records and tracking, which are slowly becoming things of the past.

Examples of what might augment a presently meager service to America's college stations include in-store contests with local retailers, on-air promotions and contests and the creation of a regional college circuit as an outlet for new acts to appear in conjunction with campus organizations. These services can be achieved at little expense and effort, and if done selectively and properly could yield good retail reaction.

So there is a growing reluctance to get involved with college radio. This is a curious trend, considering that some 30% of all records purchased are by college students. Currently, a number of labels have curtailed service significantly, a few have cut service completely and one major label has initiated a service-for-a-fee system. Another apparently employs a director in charge of mailing lists whose policy includes not returning phone calls to college stations

If this trend continues, college radio as an outlet for new music will become a thing of the past College radio as a springboard for future radio and record executives could be a relic of the '70s as well.

I urge the record industry to pause for a moment and consider if college radio cannot again be a viable medium as part of a promotion campaign for new records. Selective involvement rather than unmonitored distribution is the key to success in college radio promotion.

It is time for college programmers to denounce the bad rap that has been given them, and prove their worth by initiating a professional, consistent dialog with record companies. College radio knows its worth—its energy, its creativity—and the incredible possibilities that exist for those who are willing to tap into it.

'30% of all recordings are bought by college students'

Apparently, this must be brought to the attention of those who are aware of state-of-the-economy problems, but don't realize that an association with college radio is worth its weight in vinyl.

Joseph Regis is music director of ACRN-FM, the Ohio Univ. station operating out of Athens, Ohio.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

This is in respoase to the letter regarding Americaa participation in MIDEM 81 which appeared in the Nov 1 issue of Billboard

While we understand that Americen Jews are shocked by whal happened on Rue Coperaic, we teel a deep injustice is being done by a reaction directed toward MIDEM—the same teeling of injustice we felt at the cowardly, irresponsible attack on a Paris synagogue

Why, in tact, single out MIDEM in order to associate it with the horrors whose responsibility rests with others?

The music busiaess has elways had the particularity of ignoring considerations of national borders, races end religions Perhaps we should restate that MIDEM is an organization independeal of any government or governmental authority

Are there members of the American music industry who, by a proposed boycott, wish to be considered as those who have disrupted this harmony, and by doing so raised in the music business the spectre of chauvinism, racism and religious intolerance which would be the opposite of the desired result?

Such an attitude would be undignified, in the final analysis aot very effective and its only result would ba to awaken new antagonisms

Guy de Rothschild, president of the Foads Social Juif Unifie (United Jewish Social Fund) in France, emphasizes this in recent interviews 'If Jews,' he said, 'teel provoked by this ettack of which it is useless to underline the horror end the psychological echoes, end allow themselves to make reprisals, they would fall into the trap set by those responsible for the attack that is to say, the creation of a gulf betweea Jews and non Jews "

Another statement by Rothschild 'The opinion that the French Goveraments did not do all it should or all it could, is rather unjust '

Jacob Kaplan, Grand Rabbi of France, declared his gratitude for the expressions of solidarity shown by the virtual totality of the Freach and of the Christian faiths The public demonstration in support of the Jewish community, which was held ia Paris subsequent to the attack, was one of the most important held in France since May 1968 and united all political parties, all teiths, and more generally the indignant French people, in a gigantic movement of spontaneous solidarity

As regards the Harris poll concerning the attituda of Frenchmen towards Jews in Franca the raterence is quita incomplete The poll, as published, compared the reaction of Frenchmen in 1980 with those in 1977 It asked

Are there too many Jews in France? In 1977, 17% of those polled answered yes, in 1980, 12%

Is e Jew as "French" as other citizens? In 1977, 65% replied yes, ia 1980, 87%

This would indicate that, far from being a 'wave' aati Semitism in France is oa the wane Ia tact, tha Jewish community in France—650,000 people, the third largest in the Diaspora—is far more iatagrated in Fraach society thaa most Amaricans realize.

Misintormed campaigns about anti-Semitism in France caa only create a gap where none exists, between Jews and non-Jews, thus serving the purpose as Rothschild pointed out, of those who plaaled the bomb in the Rue Copernic

Raymond Aron, the internationally known French political commentator, who himself is Jewish, said 'We should aot commit the error of confusing anti-Semitism with terrorism The responsibility for tha attacks in Bologna, Munich, and the Rue Copernic is being attributed to the same Internationale Thus, we find ourselves confronted with an ettempt to destabilize society, an attempt which is essentially terroristic and only incidentally anti Semitic France has the largest, most active and most visible Jewish community in Western Europe Separating it from the French nation would be the best way to tear France apart.'

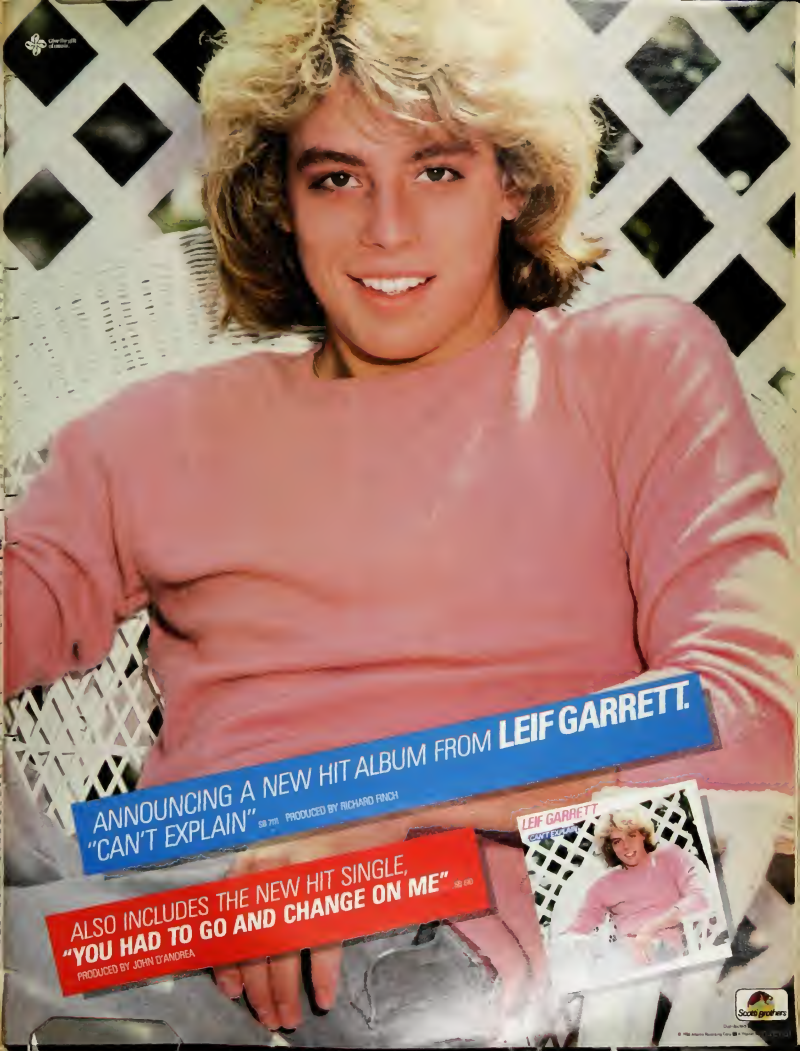
In the light of all the above, and while I respect every person's right to his or her personal tealiags it seems to me that the action baing proposed is beneficial neither to the interaational Jewish community nor to the music industry

Bernard Chevry
Commissioner General of MIDEM
Paris

Dear Sir:

I have aever been happy with country music specials on television, especially out of Nashville But the 'Waylon Jennings Spacial" was just sheer perfection It was what country music tans want to see Everyone just did their thing and it was country

Linda Lou Stone
WSEW-AM
Selinsgrove, Pa.


ANNOUNCING A NEW HIT ALBUM FROM LEIF GARRETT.
"CAN'T EXPLAIN" SB 7111 PRODUCED BY RICHARD FINCH
ALSO INCLUDES THE NEW HIT SINGLE,
"YOU HAD TO GO AND CHANGE ON ME" SB 640
PRODUCED BY JOHN D'ANDREA
LEIF GARRETT
CAN'T EXPLAIN
Scotti brothers

Billboard® Singles Radio Action™

Playlist Prime Movers ★ Playlist Top Add Ons ● Breakouts

Based on station playlists through Tuesday (11/4/80)

PRIME MOVERS-NATIONAL

BRUCE SPRINGSTEEN—Hungry Heart
PAT BENATAR—Hit Me With Your Best Shot
LEO SAYER—More Than I Can Say

TOP ADD ONS-NATIONAL

THE POLICE—De Do Do Do De Da Da Da
HEART—Tell It Like It Is
BLONDIE—The Tide Is High

BREAKOUTS-NATIONAL

BARBRA STREISAND & BARRY GIBB—Guilty
CHRISTOPHER CROSS—Never Be the Same
JOHN LENNON—Starting Over

★ PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★

● ADD ONS—The two key products added at the radio stations listed as determined by station personnel are marked ●●

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels

Pacific Southwest Region

★ PRIME MOVERS

DIANA ROSS—I'm Coming Out
NEIL DIAMOND—Love On The Rocks
THE JACKSONS—Lovely One

● TOP ADD ONS

DOOBIE BROTHERS—One Step Closer
DON WILLIAMS—I Believe In You
EDDIE RABBITT—I Love A Rainy Night

BREAKOUTS

AIR SUPPLY—Every Woman In The World
JOHN LENNON—Starting Over
LEO SAYER—More Than I Can Say

KFI—Los Angeles (R. Collins—MD)

★★ DIANA ROSS—I'm Coming Out 24 18
★★ THE JACKSONS—Lovely One 11 6
★ CHRISTOPHER CROSS—Never Be The Same 22 17
★ TIERRA—Together 17 13
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 15 11
●● EDDIE RABBITT—I Love A Rainy Night
●● DOOBIE BROS.—One Step Closer
● DR. HOOK—Girls Can Get It
● BRUCE SPRINGSTEEN—Hungry Heart—D 30
● BLONDIE—The Tide Is High
● HELEN REDDY—Killer Barracuda

KHJ—Los Angeles (C. Cook—PD)

No List

KRLA—Los Angeles (R. Stancatto—MD)

★★ STEVIE WONDER—Master Blaster 14 9
★★ ROLLING STONES—She's So Cold 15 12
★ BARBRA STREISAND/BARRY GIBB—Guilty 18 15
★ PAT BENATAR—Hit Me With Your Best Shot 27 22
★ TIERRA—Together 3 1
●● KOOL & THE GANG—Celebration
●● MOTELS—Danger
● DIONNE WARWICK—Easy Love

KRTH (KEARTH)—Los Angeles (B. Hamilton—PD)

★★ LEO SAYER—More Than I Can Say 16 9
★★ JOHN LENNON—Starting Over 24 12
★ BRUCE SPRINGSTEEN—Hungry Heart 23 20
★ PAT BENATAR—Hit Me With Your Best Shot 17 14
★ BARBRA STREISAND/BARRY GIBB—Guilty 22 19
●● AIR SUPPLY—Every Woman In The World
●● DON WILLIAMS—I Believe In You
● KOOL & THE GANG—Celebration—D 29
● DIANA ROSS—It's My Turn—D 28
● ROGER DALTREY—Without Your Love—D 30
● SUSAN ANTON/FRED KNOBLOCK—Killin' Time

KFMB-FM (B 100)—San Diego (G. McCartney—MD)

★★ NEIL DIAMOND—Love On The Rocks 21 18
★★ WILLIE NELSON—On The Road Again 13 10
★ BARBRA STREISAND/BARRY GIBB—Guilty 28 23
★ PAUL SIMON—One Trick Pony 25 22
★ ROGER DALTREY—Without Your Love 15 11
● DIONNE WARWICK—Easy Love—D 30

KGB (13 K)—San Diego (P. Hamilton—MD)

★★ PAT BENATAR—Hit Me With Your Best Shot 16 10
★★ STEVIE WONDER—Master Blaster 22 13
★ STACY LATTISAW—Let Me Be Your Angel 26 [illegible]
★ THE VAPORS—[illegible] Japanese [illegible] 16
[illegible]
●● [illegible]
●● DARYL HALL & [illegible] That Lovin' Feelin'—AD 30
● NEIL DIAMOND—Love On the Rocks—D 29
● LEO SAYER—More than I Can Say—D 28

● JOHN LENNON—Starting Over
● CHEAP TRICK—Stop This Game

KERN—Bakersfield (G. Davis—MD)

★★ DIANA ROSS—I'm Coming Out 30 20
★★ THE JACKSONS—Lovely One 15 10
★ BARBRA STREISAND/BARRY GIBB—Guilty 27 22
★ PAT BENATAR—Hit Me With Your Best Shot 18 15
★ JACKSON BROWNE—That Girl Could Sing 14 9
★ BRUCE SPRINGSTEEN—Hungry Heart 26 21
●● THE POLICE—De Do Do Do De Da Da Da
●● DR. HOOK—Girls Can Get It
● RANDY MEISNER—Deep Inside My Heart—D 26
● AIR SUPPLY—Every Woman In The World—D 27
● DON WILLIAMS—I Believe In You
● HARRY CHAPIN—Sequel—D 29

KDPA—Phoenix (J. McKay—MD)

★★ AIR SUPPLY—Every Woman In The World 25 16
★★ NEIL DIAMOND—Love On The Rocks 22 12
★ JIMMY HALL—I'm Happy That Love Has Found You 23 19
★ LEO SAYER—More Than I Can Say 14 7
★ JOHN LENNON—Starting Over 30 22
●● DR. HOOK—Girls Can Get It
●● HARRY CHAPIN—Sequel
● BLONDIE—The Tide Is High

KRUK—Phoenix (B. Rivers—MD)

★★ THE POLICE—De Do Do Do, De Da Da Da 28 18
★★ NEIL DIAMOND—Love On The Rocks 34 25
★ THE BABYS—Turn And Walk Away 39 33
★ ROGER DALTREY—Without Your Love 30 23

RRQQ (KRQ)—Tucson (D. Van Stone—MD)

★★ PAT BENATAR—Hit Me With Your Best Shot 21 1K
★★ BRUCE SPRINGSTEEN—Hungry Heart 22 12
★ BARBRA STREISAND/BARRY GIBB—Guilty 13 9
★ NEIL DIAMOND—Love On The Rocks 24 21
★ CHRISTOPHER CROSS—Never Be The Same 10 6
●● DOOBIE BROTHERS—One Step Closer—27
●● HEART—Tell It Like It Is—28
● THE POLICE—De Do Do Do, De Da Da Da 29
● AIR SUPPLY—Every Woman In The World 30

RERO—Las Vegas (Bill Alexander—MD)

★★ DIANA ROSS—I'm Coming Out 11 8
★★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 20 14
★ JIMMY HALL—I'm Happy That Love Has Found You 26 18
★ CHRISTOPHER CROSS—Never Be The Same 14 11
★ STEPHANIE MILLS—Never Knew Love Like This Before 2 1
●● DON WILLIAMS—I Believe In You
●● HEART—Tell It Like It Is
● THE POLICE—De Do Do Do, De Da Da Da—D 30
● AIR SUPPLY—Every Woman In The World—D 29
● BARBRA STREISAND/BARRY GIBB—Guilty D 25
● STACY LATTISAW—Let Me Be Your Angel
● ROGER DALTREY—Without Your Love—D 26
● BRUCE SPRINGSTEEN—Hungry Heart—D 2K
● CHEAP TRICK—Stop This Game

KLUC—Las Vegas (D. Anthony—MD)

★★ CHRISTOPHER CROSS—Never Be The Same 9 6
★★ BARBRA STREISAND—Woman In Love 3 [illegible]
★ BARBRA STREISAND/BARRY GIBB—Guilty [illegible]
★ KENNY ROGERS—Lady 4 [illegible]
★ KANSAS—Hold On [illegible]
●● DOOBIE BROTHERS—One Step [illegible]
●● HEART—Tell It Like It Is
● THE POLICE—De Do Do Do, De Da Da Da [illegible] 26
● AIR SUPPLY—Every Woman In The World [illegible] 30
● THE KORGIS—Everybody['s] Got To Learn Sometime—D 29

Pacific Northwest Region

★ PRIME MOVERS

[illegible] CROSS—Never Be The Same
[illegible]
DEVO—Whip [illegible]

● TOP ADD ONS

HEART—Tell It Like It Is
POINTER SISTERS—Could I Be Dreaming
STACEY LATTISAW—Let Me Be Your Angel

BREAKOUTS

LEO SAYER—More Than I Can Say
BARBRA STREISAND & BARRY GIBB—Guilty
THE POLICE—De Do Do Do De Da Da Da

RFRC—San Francisco (J. Peterson—PD)

★★ THE POLICE—De Do Do Do, De Da Da Da 36 27
★★ THE JACKSONS—Lovely One 16 8
● NEIL DIAMOND—Love On The Rocks 35 29
★ JOHN LENNON—Starting Over 32 25
★ BRUCE SPRINGSTEEN—Hungry Heart 25 18
●● POINTER SISTERS—Could I Be Dreaming
●● LEO SAYER—More Than I Can Say—39
● RANDY MEISNER—Deep Inside My Heart

KEDA AM—Sacramento (C. Mitchell—MD)

★★ KENNY ROGERS—Lady 7 6
★★ DEVO—Whip It 3 3
★ DONNA SUMMER—The Wanderer 8 7
★ BARBRA STREISAND—Woman In Love 2 2

KIOY—Fresno (M. Driscoll—MD)

★★ KOOL & THE GANG—Celebration 30 20
★★ BARBRA STREISAND/BARRY GIBB—Guilty 26 17
★ DIANA ROSS—I'm Coming Out 8 5
★ LEO SAYER—More Than I Can Say 18 14
★ AC/DC—You Shook Me All Night Long 11 8
●● ZAPP—More Bounce To The Ounce—D 28
●● TIERRA—Together—D 21
● AIR SUPPLY—Every Woman In The World—D 26
● DR. HOOK—Girls Can Get It
● STACY LATTISAW—Let Me Be Your Angel—D 30
● JOHN COUGAR—This Time
● THE DOOLITTLE BAND—Who Were You Thinkin' Of
● TEENA MARIE—I Need Your Lovin

AGW—Portland (J. Wojmak—MD)

★★ CHRISTOPHER CROSS—Never Be The Same 19 12
★★ STEPHANIE MILLS—Never Knew Love Like This Before 22 15
★ JIMMY HALL—I'm Happy That Love Has Found You 24 19
★ LEO SAYER—More Than I Can Say 14 8
★ JACKSON BROWNE—That Girl Could Sing 20 14
●● BARBRA STREISAND/BARRY GIBB—Guilty
●● HEART—Tell It Like It Is
● SUPERTRAMP—Dreamer—D 29
● AIR SUPPLY—Every Woman In The World
● PAT BENATAR—Hit Me With Your Best Shot
● PAUL SIMON—One Trick Pony
● BILLY JOEL—Sometimes A Fantasy—D 30
● JOHN LENNON—Starting Over—D 28
● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
● BRUCE SPRINGSTEEN—Hungry Heart—D 27

KMJK—Portland (C. Kelly—MD)

★★ LEO SAYER—More Than I Can Say 14 8
★ CHRISTOPHER CROSS—Never Be The Same 25 20
★ STEPHANIE MILLS—Never Knew Love Like This Before 12 6
●● DIANA ROSS—I'm Coming Out—D 17
●● JOHN COUGAR—This Time
● HEART—Tell It Like It Is
● THE POLICE—De Do Do Do, De Da Da Da 31
● THE KORGIS—Everybody's Got To Learn Sometime—D 34
● BARBRA STREISAND/BARRY GIBB—Guilty D 30
● HARRY CHAPIN—Sequel

KJR—Seattle (T. Buchanan—MD)

★● PAT BENATAR—Hit Me With Your Best Shot 15 12
●● DEVO—Whip It 21 19
● POINTER SISTERS—He's So Shy 3 1
● NEIL DIAMOND—Love On The Rocks 24 20
● LEO SAYER—More Than I Can Say 14 10
●● STACY LATTISAW—Let Me Be Your Angel
●● HEART—Tell It Like It Is
● DIANA ROSS—I'm Coming Out—D 25
● CHEAP TRICK—Stop This Game

KYYX—Seattle (S. Lynch—MD)

★★ NEIL DIAMOND—Love On The Rocks 10 6
★★ BRUCE SPRINGSTEEN—Hungry Heart 25 [illegible]
● BARBRA STREISAND/BARRY GIBB—Guilty [illegible]
★ CHRISTOPHER CROSS—Never Be The Same [illegible]
★ JOHN LENNON—Starting Over 24 19
★ ROGER DALTREY—Without Your Love [illegible] 10
●● DIANA ROSS—It's My Turn
●● HEART—Tell It Like It Is
● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
● CHEAP TRICK—Stop This Game
● EARTH, WIND & FIRE—You
● MANHATTAN TRANSFER—Trickle Trickle

KJRB—Spokane (B. Gregory—MD)

★★ POINTER SISTERS—He's So Shy 5 2
★★ LEO SAYER—More Than I Can Say 16 7
★ BARBRA STREISAND/BARRY GIBB—Guilty 20 13
★ STEVIE WONDER—Master Blaster 17 9
★ CHRISTOPHER CROSS—Never Be The Same 18 11
●● AIR SUPPLY—Every Woman In The World
●● HEART—Tell It Like It Is—D 28
● DON WILLIAMS—I Believe In You
● DIANA ROSS—It's My Turn—D 30
● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D 29
● THE VAPORS—Turning Japanese
● CHEAP TRICK—Stop This Game

KTAC—Tacoma (S. Carter—MD)

★★ KENNY ROGERS—Lady 8 3
★★ THE JACKSONS—Lovely One 18 13
★ STEPHANIE MILLS—Never Knew Love Like This Before 11 8
★ AC/DC—You Shook Me All Night Long 21 17
★ BRUCE SPRINGSTEEN—Hungry Heart 29 22
●● DON WILLIAMS—I Believe In You
●● HEART—Tell It Like It Is
● THE POLICE—De Do Do Do, De Da Da Da
● CLIFF RICHARD—Dreaming—D 27
● NEIL DIAMOND—Love On The Rocks—D 28
● JOHN LENNON—Starting Over—D 26
● JOHN COUGAR—This Time—LP
● DEVO—Whip It—LP
● ROGER DALTREY—Without Your Love
● CHEAP TRICK—Stop This Game—LP
● DOOBIE BROS.—One Step Closer

KCBN—Reno (L. Irons—MD)

★★ PAT BENATAR—Hit Me With Your Best Shot 20 13
★★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 28 22
★ DONNA SUMMER—The Wanderer 8 4
★ THE CARS—Touch And Go 11 8
★ NEIL DIAMOND—Love On The Rocks 30 24
●● THE POLICE—De Do Do Do, De Da Da Da
●● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
● BRUCE SPRINGSTEEN—Hungry Heart—D 39
● WAYLON JENNINGS—Theme From The Dukes Of Hazzard
● JOHN LENNON—Starting Over—D 36
● PAUL SIMON—One Trick Pony—D 40
● EDDIE MONEY—Let's Be Lovers Again
● BARBRA STREISAND/BARRY GIBB—Guilty—31

KCPX—Salt Lake (G. Waldron—MD)

★★ CHRISTOPHER CROSS—Never Be The Same 14 6
★★ JOHN LENNON—Starting Over 35 22
★ DON WILLIAMS—I Believe In You 18 10
★ NEIL DIAMOND—Love On The Rocks 23 16
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 10 5
●● BARBRA STREISAND/BARRY GIBB—Guilty
●● HEART—Tell It Like It Is
● THE ROBBIN THOMPSON BAND—Brite Eyes—D 40
● KOOL & THE GANG—Celebration
● JOHNNY RIVERS—China—D 38
● BILLY BURNETTE—Don't Say No—D 39
● AIR SUPPLY—Every Woman In The World
● DR. HOOK—Girls Can Get It—D 31
● EDDIE RABBITT—I Love A Rainy Night—D 26
● RUPERT HOLMES—Morning Man—D 37
● THE BABYS—Turn and Walk Away
● MARCY LEVY/ROBIN GIBB—Help Me
● CHEAP TRICK—Stop This Game
● PURE PRAIRIE LEAGUE—I Can't Stop The Feeling
● AMY HOLLAND—Here In The Light

KRSP—Salt Lake City (L. Windgar—MD)

No List

KIMN—Denver (D. Ericsen—MD)

★★ KENNY ROGERS—Lady 3 1
★★ NEIL DIAMOND—Love On The Rocks [illegible] 11
★ LEO SAYER—More Than I Can Say 13 8
★ CHRISTOPHER CROSS—Never Be The Same 19 12
★ BILLY JOEL—Sometimes A Fantasy 16 10
● BARBRA STREISAND/BARRY GIBB—Guilty D 29
● THE KORGIS—Everybody's Got To Learn Sometime—D 30

North Central Region

★ PRIME MOVERS

LEO SAYER—More Than I Can Say
NEIL DIAMOND—Love On The Rocks
BRUCE SPRINGSTEEN—Hungry Heart

● TOP ADD ONS

BLONDIE—The Tide Is High
DEVO—Whip It
OLIVIA NEWTON-JOHN—Suddenly

BREAKOUTS

JOHN LENNON—Starting Over
CHRISTOPHER CROSS—Never Be The Same
THE KORGIS—Everybody's Got To Learn Sometime

CKLW—Detroit (R. Trombley—MD)

★★ LEO SAYER—More Than I Can Say 16 7
★★ JOHN LENNON—Starting Over 24 6
★ NEIL DIAMOND—Love On the Rocks 22 19
★ STEPHANIE MILLS—Never Knew Love Like This Before 10 11
★ ROGER DALTREY—Without Your Love 30 28
●● AIR SUPPLY—Every Woman In The World
●● THE KORGIS—Everybody's Got to Learn Sometime
● BOB SEGER/THE SILVER BULLET BAND—The Horizontal Bop

WDRQ—Detroit (J. Ryan—MD)

★★ NEIL DIAMOND—Love On The Rocks 25 15
★★ JOHN LENNON—Starting Over 19 4
★ JIMMY HALL—I'm Happy That Love Has Found You 24 21
★ LEO SAYER—More Than I Can Say 14 11
★ BRUCE SPRINGSTEEN—Hungry Heart 28 23
●● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
●● BLONDIE—The Tide Is High
● AIR SUPPLY—Every Woman In The World—D 30
● CHEAP TRICK—Stop This Game—D 29
● HEART—Tell It Like It Is

WAKY—Louisville (B. Modie—MD)

★★ NEIL DIAMOND—Love On The Rocks 29 21
★★ PAUL SIMON—One Trick Pony 22 14
★ JIMMY HALL—I'm Happy That Love Has Found You 15 10
★ JOHN LENNON—Starting Over 25 20
★ MAC DAVIS—Texas In My Rear View Mirror 28 22
●● THE KORGIS—Everybody's Got To Learn Sometime—D 26
●● BARBRA STREISAND/BARRY GIBB—Guilty—D 24
● AIR SUPPLY—Every Woman In The World—D 29
● JOHN COUGAR—This Time—D 30
● ROGER DALTREY—Without Your Love—D 28

WAJJ (KJ101)—Louisville (B. Hatfield—MD)

★★ 707—I Could Be Good For You 15 10
★★ THE BABYS—Turn and Walk Away 19 15
★ CLIFF RICHARD—Dreaming 17 13
★ KANSAS—Hold On 8 4
★ KENNY ROGERS—Lady 10 3
●● ROGER DALTREY—Without Your Love
●● ALAN PARSONS—Games People Play
● THE ROBBIN THOMPSON BAND—Brite Eyes
● PURE PRAIRIE LEAGUE—I'm Almost Ready
● HEART—Tell It Like It Is

WGCL—Cleveland (D. Collins—MD)

★★ LEO SAYER—More Than I Can Say 29 9
★★ BRUCE SPRINGSTEEN—Hungry Heart 23 10
★ BARBRA STREISAND/BARRY GIBB—Guilty 17 14
★ PAT BENATAR—Hit Me With Your Best Shot 10 5
★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feelin' 24 K
●● JOHN LENNON—Starting Over—D 28
●● DEVO—Whip It—D 29
● THE POLICE—De Do Do Do, De Da Da Da
● THE KORGIS—Everybody's Got to Learn Sometime—D 30
● NIELSEN/PEARSON—If You Should Sail
● NEIL DIAMOND—Love On The Rocks—D 27
● THE VAPORS—Turning Japanese

WKRQ—Cincinnati (T. Galluzzo—MD)

★★ CLIFF RICHARD—Dreaming 13 6
★★ RUPERT HOLMES—Never Be The Same 33 27
★ DIANA ROSS—I'm Coming Out 32 2K
★ JACKSON BROWNE—That Girl Could Sing 30 26
★ BRUCE SPRINGSTEEN—Hungry Heart 23 19
●● JIMMY HALL—I'm Happy That Love Has Found You—D 35

●● DARYL HALL/JOHN OATES—You've Lost That Lovin' Feelin'—D 34

WRCI—Columbus (S. Edwards—MD)

●★ CHRISTOPHER CROSS—Never Be The Same 15 9
●★ DONNA SUMMER—The Wanderer 14 4
★ SUPERTRAMP—Dreamer 10 6
★ STEVIE WONDER—Master Blaster 16 13
★ LEO SAYER—More Than I Can Say 18 15

WXGT (92-X)—Columbus (T. Nudder—MD)

★★ DIANA ROSS—I'm Coming Out 24 18
★★ STEPHANIE MILLS—Never Knew Love Like This Before 19 11
★ PAT BENATAR—Hit Me With Your Best Shot 13 7
★ LEO SAYER—More Than I Can Say 18 12
★ ROLLING STONES—She's So Cold 10 6
●● BARBRA STREISAND/BARRY GIBB—Guilty—D 25
●● STACY LATTISAW—Let Me Be Your Angel—D 24
● SPITTIN' IMAGE—The Boy's A Dancer

WZZP—Cleveland (B. McKay—MD)

No List

WKWK (14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ PRIME MOVERS

LEO SAYER—More Than I Can Say
BRUCE SPRINGSTEEN—Hungry Heart
POINTER SISTERS—He's So Shy

● TOP ADD ONS

THE POLICE—De Do Do Do, De Da Da Da
DIANA ROSS—It's My Turn
NIELSEN/PEARSON—If You Should Sail

BREAKOUTS

BARBRA STREISAND & BARRY GIBB—Guilty
CHRISTOPHER CROSS—Never Be The Same
CLIFF RICHARD—Dreaming

KSRR (Star 97)—Houston (R. Lambert—MD)

No List

KFMA—Houston (J. Steele—MD)

★★ NEIL DIAMOND—Love On The Rocks 29 19
★ AIR SUPPLY—Every Woman In The World 24 18
★ STACY LATTISAW—Let Me Be Your Angel 19 13
★ CHRISTOPHER CROSS—Never Be The Same 30 25
★ DONNA SUMMER—The Wanderer 11 6
●● ROGER DALTREY—Without Your Love
●● BRUCE SPRINGSTEEN—Hungry Heart
● BARBRA STREISAND/BARRY GIBB—Guilty—D 29
● TIERRA—Together

KRLY—Houston (M. Jones—MD)

★★ KENNY ROGERS—Lady 13 9
★★ CHRISTOPHER CROSS—Never Be The Same 10 7
★ TEDDY PENDERGRASS—Love T K O 23 18
★ LEO SAYER—More Than I Can Say 29 24
●● THE POLICE—De Do Do Do, De Da Da Da
●● CLIFF RICHARD—Dreaming—D 22
● CARLY SIMON—Jesse—D 26
● NEIL DIAMOND—Love On The Rocks—D 29
● PRINCE—Uptown—D 30
● LATOYA JACKSON—If You Feel The Funk
● TEENA MARIE—I Need Your Lovin—D 28

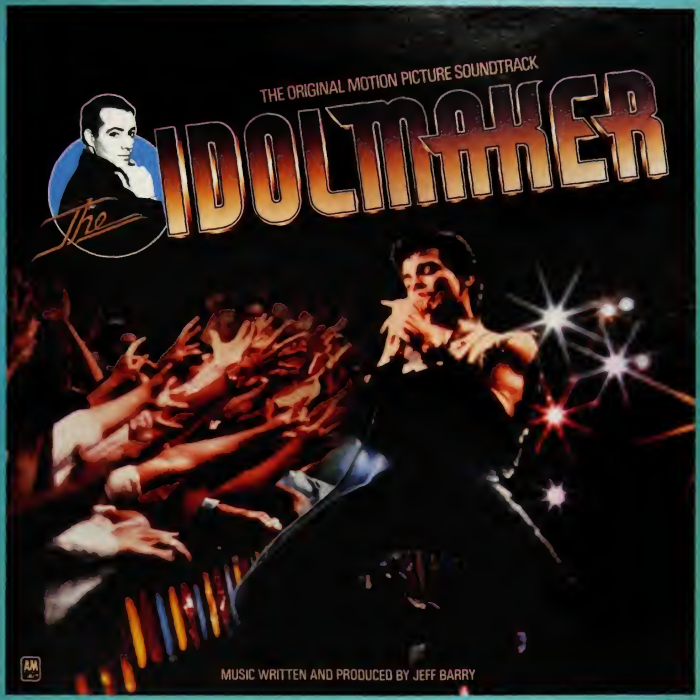
KNUS—Dallas (L. Ridener)—

★★ THE KORGIS—Everybody's Got To Learn Sometime 29 25
★★ JACKSON BROWNE—That Girl Could Sing 27 21
★ CLIFF RICHARD—Dreaming 13 9
★ JIMMY HALL—I'm Happy That Love Has Found You 28 24
●● THE POLICE—De Do Do Do, De Da Da Da
●● BARBRA STREISAND/BARRY GIBB—Guilty—D 30
● PAT BENATAR—Hit Me With Your Best Shot—D 2[illegible]

(Continued on page 25)

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THE ORIGINAL MOTION PICTURE SOUNDTRACK



He's got the look...He's got the talent...
He's got the Idolmaker...He's got it all!

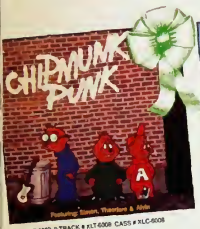
Featuring the Single "HERE IS MY LOVE"

ON A&M RECORDS & TAPES

Music Written and Produced by Jeff Barry

©1980 United Artists Corporation All rights reserved

Christmas Comes Once A Year. Get Ready For It.



LP # XLP 6008 S/TRACK # XLT 6008 CASS # XLC 6008

LP # SPC 1034 CASS # CS 1034

LP # SPC 1035 CASS # CS 1035

LP # SPC 1036 CASS # CS 1036

Get ready to offer your market a bit of holiday gold provided by Alvin, Simon and Theodore, the incredible Chipmunks whose gold album — **Chipmunk Punk** — has soared on the charts. Add not one, not two, but three sparkling holiday albums to the package and you've got a foursome sure to be a market pleaser.

ALL SOUTH DISTRIBUTING
New Orleans, LA
(504) 568-0971

ALPHA DISTRIBUTING
New York, NY
(212) 397-1920

ALTA DISTRIBUTING
Phoenix, AZ
(602) 269-1411
Salt Lake City, UT
(801) 972-3800

MS DISTRIBUTING
Chicago, IL
(312) 478-1133

PIKS CORPORATION
Cleveland, OH
(216) 696-3155

SCHWARTZ BROTHERS
Washington, DC
(202) 529-7200

PACIFIC RECORD SERVICE
Seattle, WA
(206) 575-3110

PICKWICK DISTRIBUTION
Los Angeles, CA
(213) 875-3960

San Francisco, CA
(415) 697-6800

Dallas, TX
(817) 261-2481

St. Louis, MO
(314) 997-1800

Minneapolis, MN
(612) 932-7595

Atlanta, GA
(404) 349-5200

Miami, FL
(305) 685-7601

Honolulu, HI
(808) 521-1802

EXCELSIOR
RECORDS AND TAPES

Excelsior Records and Tapes, 7500 Excelsior Boulevard, Minneapolis, MN 55426
© 1980, Pickwick International, Inc. Printed in U.S.A.

U.S. High Court Hears Arguments On Radio Format

• Continued from page 3

attorney David Saylor said, "The decision here will determine whether the government will interfere with radio entertainment programming comes into the sphere of the public interest."

Chief Justice Warren Burger asked Saylor when program content does become relevant to the public interest, giving the example of a radio station which might broadcast only sports results for its news breaks.

Saylor replied that present laws already authorize the FCC to regulate that sort of situation.

Justice Byron White questioned whether the FCC should not consider the economic viability of format before forcing a broadcaster to maintain it.

In summary, Saylor said that requiring the FCC to become involved in entertainment format regulation could have "a chilling effect on experimentation." The FCC wants to "leave programming judgments to the licensee's discretion within the structure of the marketplace," he added "What we're after is a balancing of values."

Representing the National Assn. of Broadcasters, ABC and other radio licensees, attorney Timothy B. Dyk argued that the legislative history on this case suggests that the FCC is not supposed to regulate entertainment programming.

Radio is a "dynamic, competitive market," he said, "where experimentation and innovation are always going on in the fight for a larger audience share.

"Intrusive regulation would scare off broadcasters from trying new formats which might be needed and wanted additions to the public interest," he added, using the development of the all-news radio format as an example of how marketplace competition works.

"Another recent example is the case of WRVR-FM in New York," Dyk continued, "which recently switched from jazz to country. Almost immediately a couple of other stations in the market began programming jazz to fill in the gap."

"There are no property rights to broadcast licenses," stated Glen, arguing for the WNCN Listeners' Guild. The communications act requires the FCC to make a public interest determination "on every license application, renewal or transfer," she said, and to "take an extra hard look" at any broadcaster's proposal which might deprive a market of a unique format.

There is a direct conflict, said Glen, between consumer satisfaction and public interest, "Listeners are the last with much knowledge about advertising," she told the court. She argued that while consumers of rock and country music will hear what they like because they represent desirable demographics, children, the elderly and minority groups with fewer dollars to spend will not be served by marketplace broadcasting.

The Supreme Court will come to a decision in this case sometime during this session which continues through the spring.

ABC FM Network Tells The Tale Of Bob Seger

"The Bob Seger Story," produced by the PH Factor for the ABC FM Radio Network. Executive producer Jim Hampton. Announcer Mike Collins. Two hours. Air date: Nov. 8, 8 p.m.

NEW YORK—This is a exhaustive, extremely well-produced package devoted to one of rock's most durable American performers, who until recently hasn't had the media exposure commensurate with his success.

The program traces Seger's rise to the top of the charts and sold-out concerts halls from his earliest beginnings in Ann Arbor, Mich., where he started as lead singer of the Decibles and met Punch Andrews, the manager who remains with him today.

The interviews are handled well, considering that Collins isn't asking the questions faced-to-face, and they are informative. Scott Paton deserves special mention for writing and research in this regard. The narration gives listeners clues to Seger's personality.

Seger himself comes across as an affable, down-to-earth man who genuinely enjoys being a rock'n'roll singer, although he is also one of the genre's most adaptable songwriters, able to craft a blistering rocker or a tender ballad.

The show is loaded with music, besides, including snippets of songs performed by people who have influenced Seger's style, ranging from Little Richard, and Elvis Presley to James Brown.

Of particular interest is the rare and intimate version of Bob Seger's early years with songs such as "Heavy Music," "Beautiful Loser" and others, while also spotlighting his recent superstar hits.

The editing adds poignant touches to his story, which is all about a middle American boy with a gravel voice, a love of rock, no harmful vices, and a quiet determination to be the best in his field. Rock fans should love this. The two hours, fly by.

RICHARD M. NUSSER

College Station Arista Boycott Gains Strength

NEW YORK—The boycott against Arista Records' product on college stations is apparently spreading throughout the Northeast, spearheaded by WTBU-FM of Boston Univ., which claims about 25 stations have joined the ban.

The boycott is the result of Arista's decision to charge most college stations $50 per semester for service on AOR and jazz product (Billboard, Sept. 27, 1980).

WTBU's program director Neil Berger and music director Mike Isabella joined the boycott started by WESU-FM of Middletown, Conn., because they are afraid other labels will follow suit.

Isabella points to shrinking playlists on commercial FM stations that, he says, makes college radio increasingly more important today. "Everybody knows that groups like Blondie, the Police and the Jackson broke on college radio," he says.

Arista, meanwhile, won't answer phone calls from Berger or Isabella, who says things are "stalemated right now." They continue to enlist new stations in their action, including Harvard's WFRS-FM, Boston College's WZBC-FM, Tufts' WMFO-FM and Brandeis' WBRS-FM.

"We confirmed about 25 in the Northeast alone," claims Isabella. The stations range from Connecticut to Maine, but Isabella says they're mailing letters and contacting stations across the country for more support.

Arista's AOR vice president of promotion Mike Bone had "no comment," referring questions to the label's press and public relations department, which referred callers back to Bone. Bone maintained his silence.

The Arista policy is unusual in that it was applied to the majority of college stations CBS, for instance, charges some stations a fee, but provides free service to 400 other college outlets.

Bone told Billboard earlier that the key to which stations would get free service depending on whether the stations provide "an alternative" to commercial broadcasters in their markets, and how powerful a signal they have.

WLS-AM HITS SOUTH AFRICA

JOHANNESBURG—Chicago radio station WLS-AM has found a new and appreciative audience in South Africa.

Tapes of WLS-AM programs, including commercial and other announcements, are played to enhance the Chicago-style atmosphere of a new downtown Johannesburg pizza parlor, Alberto's Chicago pizza franchise.

Mike Hilton, managing director of the Mike's Kitchen chain of South African restaurants, says he acquired the rights to play tapes of WLS-AM broadcasts in his new pizza parlor while on a recent visit to the U.S.

The tapes, which are periodically airfreighted by WLS-AM to Hilton in Johannesburg, have received favorable comment in the entertainment sections of Johannesburg's daily and Sunday newspapers.

Holiday Specials Set By Mutual

WASHINGTON—Mutual Broadcasting System will follow up its New Year's special, "Country Music Countdown 1980" hosted by Anne Murray, with six more holiday specials throughout 1981.

Glenn Morgan, Mutual director of music programming, in charge of these specials, has been surveying Mutual affiliates to determine the music programming preferred. He is studying 600 returns from these affiliates.

Specials will be offered on Easter, Memorial Day, the Fourth of July, Labor Day and Thanksgiving.

Air Time, Ad Time Fuse In Residents' S.F. Promo

By JACK McDONOUGH

SAN FRANCISCO—A first-time crossing of radio air time and ad time may have been achieved on RKO's KRC-AM here last month when local company Ralph Records purchased 40 one-minute spots to air the entire contents of the latest album by the Residents, titled "The Commercial Album" which contains exactly 40 one-minute tunes.

The LP's title has its irony because the Residents are among the most aggressively dedicated of non-commercial bands. Its music consists of somewhat difficult avant-garde instrumental abstractions, and the band members rarely perform live and never show their faces when they do appear.

The spots aired once every hour from 10 p.m. to 6 a.m., and the company also bought other KFRC time to play up the one-minute "ads" which amounted to a sixth-hour sold out radio preview of the new album.

Jay Clem, managing director of Ralph, says that "the conception, execution and marketing of the LP was intended to be more commercial than anything we've done so far. When it came time to make the choice of a station for the world premiere, we really had only one choice, since KFRC is the top-rated Top 40 station in the market and is a consistent national award-winner.

"Because the album has 40 cuts we wanted to premiere on a Top 40 station, and we have also pressed 40,000 copies of the album."

JELL-O JUMP—This listener to WSGA-AM Savannah didn't win a car, but she did get a heavy dose of gelatin as she jumps for a lucky golf ball to win a new car.

Klein Program Becomes Indie

NEW YORK—The new "Robert Klein Show" began its second year of syndication recently by going independent, and picking up a few new stations, including Chicago's WLUP-FM.

Comedian Klein hired producer Sandra Fatton away from DIR Broadcasting to produce the show, which features music and interviews with rock stars conducted by Klein. Klein says he left DIR after refusing to read commercials himself.

Upcoming guests include Paul Simon, Dire Straits, Boz Scaggs, Rodney Dangerfield, Billy Joel and Kenny Loggins. The first show hosted Oct. 25 with Daryl Hall, Justin Hayward and the Shirts.

The show is shipped on disk on a barter basis, with requested airings Sunday night between 7 p.m.-midnight.

The company uses a domestic network of 15 independent distributors and has recently inked an international distribution agreement with Phonogram.

Other artists on the label, which has consistently had more success in Europe than at home, are Snakefinger, Tuxedomoon, MX-80 Sound, Fred Frith and the newest signee, a Swiss band named Yellow.

Michelson Bows Daily Program: 'Rock Calendar'

NEW YORK—Robert Michelson, who was general manager of the "National Lampoon Radio Hour," is producing a new service called "Rock Calendar," a daily 90-second to two-minute program that documents important events that have occurred for each days in rock'n'roll since 1955.

The show is hosted by WNEW-FM midday jock Pete Fornatale, WNEW is among the stations carrying the program. Peter Knobler, former editor of Crawdaddy Magazine, is associate producer. Michelson was also formerly in charge of syndication of National Lampoon's True Facts radio series, the Marvel Comics radio series, and the Mother Earth News radio series.

The yearly service is being offered to stations on a cash basis for $1,000 to $5,000 depending on market size. The service includes distribution of poster calendars.

Bonneville Will Tape Special Country Events

NEW YORK—It seems everyone is getting into country radio these days. Bonneville Broadcast Consultants, which is best known for its syndication of beautiful music, is introducing special event country music shows.

During Country Music week in Nashville (Oct. 13 to 18) the Tenafly, N.J.-based company introduced "An American Country Holiday," two four-hour country specials, one for Christmas and one for New Year's Day.

The American Country Christmas will include holiday music and interviews with such country stars as Willie Nelson, Waylon Jennings, Barbara Mandrell, Eddy Arnold, Tom T Hall, Oak Ridge Boys, Jerry Clower and the Statler Bros.

Bonneville is mailing demo records and promotional material to more than 2,000 stations. The show is hosted by Kris Kane and is produced by Bonneville's Texas Country Communications with consultation by Dick Broderick, former Country Music Assn. chairman, and Richard McCann, former president of the Country Music Foundation.

Rock For WLUP-FM

CHICAGO—A WLUP-FM-sponsored rock stage, headlining group Scott Wolf and the Wolfs, will be part of the Nov. 21-23 World of Wheels custom car show at McCormick Place. Showcasing of three unsigned area bands, selected from audition tapes, also is part of the AOR station promotion.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons •

Based on station playlists through Tuesday (11/4/80)

• Continued from page 20

★ STEVIE WONDER—Master Blaster—D 23
• ROLLING STONES—She's So Cold
• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D 28
• DEVO—Whip It—D 29

WVIL—Dallas (C. Rhodes—MD)
★★ POINTER SISTERS—He's So Shy 11 7
★★ LEO SAYER—More Than I Can Say 12 6
★ ANNE MURRAY—Could I Have This Dance 13 8
★ IRENE CARA—Out Here On My Own 14 9
★ MAC DAVIS—Texas In My Rear View Mirror 20 14
•• NIELSEN/PEARSON—If You Should Sail
•• DIANA ROSS—It's My Turn
• AIR SUPPLY—Every Woman In The World—D 24
• BARBRA STREISAND/BARRY GIBB—Guilty—D 18
• DON WILLIAMS—I Believe In You—D 21
• JIMMY HALL—I'm Happy That Love Has Found You—D 23
• PAUL SIMON—One Trick Pony
• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D 19
• ROGER DALTREY—Without Your Love—D 25

KFJZ-FM (97)—Ft. Worth (B. Stevens—MD)
•• DEVO—Whip It—D 19

KINT—El Paso (J. Zippo—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 23 12
★★ TIERRA—Together 13 1
★ VINCE VANCE & THE VALIENTS—Bomb Iran 24 17
★ CHRISTOPHER CROSS—Never Be The Same 27 11
★ THE VAPORS—Turning Japanese 20 16
•• HARRY CHAPIN—Sequel
•• HEART—Tell It Like It Is
• RUPERT HOLMES—Morning Man—D 38
• BRUCE SPRINGSTEEN—Hungry Heart—D 34
• CHEAP TRICK—Stop This Game
• MICHAEL STANLEY BAND—He Can't Love You
• BARRY MANILOW—Made It Through The Rain

KTSA—San Antonio (J. Walton—MD)
★★ STACY LATTISAW—Let Me Be Your Angel 10 2
★ DON WILLIAMS—I Believe In You 19 10
★ LEO SAYER—More Than I Can Say 16 12
★ TIERRA—Together 25 17
•• EDDIE RABBITT—Drivin' My Life Away
•• DIANA ROSS—I'm Coming Out—D 26
• BILLY JOEL—Sometimes A Fantasy
• DEVO—Whip It

KHFI (K-98)—Austin (E. Volkman—MD)
★★ THE VAPORS—Turning Japanese 8 3
★★ BRUCE SPRINGSTEEN—Hungry Heart 19 14
★ DONNA SUMMER—The Wanderer 7 2
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 26 20
★ KENNY ROGERS—Lady 10 7
•• THE POLICE—De Do Do Do, De Da Da Da
•• CHEAP TRICK—Stop This Game
• KOOL & THE GANG—Celebration
• BILLY BURNETTE—Don't Say No
• THE KORGIS—Everybody's Got To Learn Sometime
• THE BABYS—Turn And Walk Away
• THE DOOLITTLE BAND—Who Were You Thinkin' Of
• AIR SUPPLY—Every Woman In The World—D 30
• BARBRA STREISAND/BARRY GIBB—Guilty—D 29
• EDDIE RABBITT—I Love A Rainy Night
• JIMMY HALL—I'm Happy That Love Has Found You—D 25
• NEIL DIAMOND—Love On The Rocks—D 24

KILE—Galveston (S. Taylor—MD)
★★ LEO SAYER—More Than I Can Say 24 17
★★ CHRISTOPHER CROSS—Never Be The Same 22 15
★ DIANA ROSS—I'm Coming Out 26 20
★ JIMMY HALL—I'm Happy That Love Has Found You 20 16
★ ROLLING STONES—She's So Cold 28 23
•• BARBRA STREISAND/BARRY GIBB—Guilty—D 38
•• BRUCE SPRINGSTEEN—Hungry Heart—D 40
• DON WILLIAMS—I Believe In You—D 34
• EDDIE RABBITT—I Love A Rainy Night—D 39
• WAYLON JENNINGS—Theme From The Dukes Of Hazzard
• PURE PRAIRIE LEAGUE—I Can't Stop This Feeling

KRFM—McAllen-Brownsville (S. Owens—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 30 19
★★ DIANA ROSS—I'm Coming Out 1 1
★ KENNY ROGERS—Lady 2 2
★ STACY LATTISAW—Let Me Be Your Angel 4 4
★ DEVO—Whip It 3 3
•• AIR SUPPLY—Every Woman In The World
•• HARRY CHAPIN—Sequel
• THE KORGIS—Everybody's Got To Learn Sometime

• JOHN LENNON—Starting Over—D 23
• MARCY LEVY/ROBIN GIBB—Help Me

KOFM—Oklahoma City (C. Morgan—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 16 13
★★ PAT BENATAR—Hit Me With Your Best Shot 14 10
★ ANNE MURRAY—Could I Have This Dance 15 14
★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 23 18
★ BRUCE SPRINGSTEEN—Hungry Heart 30 26
•• LEO SAYER—More Than I Can Say—27
•• CHRISTOPHER CROSS—Never Be The Same—28
• AIR SUPPLY—Every Woman In The World—30
• DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—29

WEZB—New Orleans (T. Young—MD)
★★ LEO SAYER—More Than I Can Say 24 18
★★ BRUCE SPRINGSTEEN—Hungry Heart 19 14
★ PAT BENATAR—Hit Me With Your Best Shot 21 17
★ NEIL DIAMOND—Love On The Rocks 27 24
★ JOHN LENNON—Starting Over 26 21
•• CLIFF RICHARD—Dreaming
•• HEART—Tell It Like It Is
• KOOL & THE GANG—Celebration
• THE KORGIS—Everybody's Got To Learn Sometime
• HARRY CHAPIN—Sequel
• THE POLICE—De Do Do Do, De Da Da Da—D 30
• DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D 29

WTIX—New Orleans (G. Franklin—MD)
★★ LEO SAYER—More Than I Can Say 21 12
★★ BRUCE SPRINGSTEEN—Hungry Heart 9 6
★ AIR SUPPLY—Every Woman In The World 38 32
★ NEIL DIAMOND—Love On The Rocks 26 21
★ ROLLING STONES—She So Cold 16 9
•• POINTER SISTERS—Could I Be Dreaming
•• LTD—Shine On
• PAUL SIMON—One Trick Pony
• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
• THE BABYS—Turn And Walk Away
• KOOL & THE GANG—Celebration—D 37
• THE POLICE—De Do Do Do, De Da Da Da—D 40
• RANDY MEISNER—Deep Inside My Heart—D 39

KEEL—Shreveport (H. Clark—MD)
No List

WFMF—Baton Rouge (L. Hardison—MD)
★★ JIMMY HALL—I'm Happy That Love Has Found You 25 20
★★ BRUCE SPRINGSTEEN—Hungry Heart 27 21
★ CHRISTOPHER CROSS—Never Be The Same 23 17
★ STEPHANIE MILLS—Never Knew Love Like This Before 13 8
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 11 4
•• AIR SUPPLY—Every Woman In The World
•• HARRY CHAPIN—Sequel
• THE POLICE—De Do Do Do, De Da Da Da
• BARBRA STREISAND/BARRY GIBB—Guilty—D 30
• NEIL DIAMOND—Love On The Rocks—D 23
• JOHN LENNON—Starting Over—D 28

Midwest Region

★ PRIME MOVERS
STEPHANIE MILLS—Never Knew Love Like This Before
PAT BENATAR—Hit Me With Your Best Shot
DONNA SUMMER—The Wanderer

• TOP ADD ONS
THE POLICE—De Do Do Do, De Da Da Da
AIR SUPPLY—Every Woman In The World
THE KORGIS—Everybody's Got To Learn Sometime

BREAKOUTS
BARBRA STREISAND & BARRY GIBB—Guilty
CHRISTOPHER CROSS—Never Be The Same
RANDY MEISNER—Deep Inside My Heart

WLS—Chicago (J. Gehron—MD)
No List

WEFM—Chicago (J. Robbins—MD)
★★ PAT BENATAR—Hit Me With Your Best Shot 11 7
★★ DONNA SUMMER—The Wanderer 28 19
★ CLIFF RICHARD—Dreaming 20 16
★ KENNY ROGERS—Lady 21 10
★ THE RINGS—Switchin' to Glide 8 4
•• RANDY MEISNER—Deep Inside My Heart—D 29
•• STACY LATTISAW—Let Me Be Your Angel—D 30

WNAP—Indianapolis (D. J. Bailey—MD)
★★ CLIFF RICHARD—Dreaming 12 7
★★ DEVO—Whip It 14 8
★ DIANA ROSS—I'm Coming Out 16 10
★ THE JACKSONS—Lovely One 23 15
★ LEO SAYER—More Than I Can Say 19 13
•• WAYLON JENNINGS—Theme From The Dukes Of Hazzard
•• HEART—Tell It Like It Is
• RANDY MEISNER—Deep Inside My Heart—D 20
• THE KORGIS—Everybody's Got To Learn Sometime
• NEIL DIAMOND—Love On The Rocks—D 24
• BILLY JOEL—Sometimes a Fantasy—D 25
• JOHN LENNON—Starting Over—D 28
• ROGER DALTREY—Without Your Love—D 27

WORY—Milwaukee (D. Cole—MD)
No List

WISM—Madison (S. Jones—MD)
★★ RANDY MEISNER—Deep Inside My Heart 26 16
★★ CHRISTOPHER CROSS—Never Be The Same 21 13
★ JIMMY HALL—I'm Happy That Love Has Found You 22 14
★ LEO SAYER—More Than I Can Say 12 7
★ DONNA SUMMER—The Wanderer 10 4
•• PAUL SIMON—One Trick Pony
•• HARRY CHAPIN—Sequel
• THE POLICE—De Do Do Do, De Da Da Da
• THE KORGIS—Everybody's Got To Learn Sometime—D 30
• BARBRA STREISAND/BARRY GIBB—Guilty—D 22
• PAT BENATAR—Hit Me With Your Best Shot
• DIANA ROSS—I'm Coming Out—D 23
• NEIL DIAMOND—Love On The Rocks—D 24
• JOHN LENNON—Starting Over—D 25

WSPT—Stevens Point (P. Martin—MD)
★★ WAYLON JENNINGS—Theme From the Dukes of Hazzard 13 9
★★ BRUCE SPRINGSTEEN—Hungry Heart 22 16
★ PAT BENATAR—Hit Me With Your Best Shot 15 11
★ LEO SAYER—More Than I Can Say 18 13
★ JOHN LENNON—Starting Over 28 21
•• TIERRA—Together
•• HEART—Tell It Like It Is
• THE POLICE—De Do Do Do, De Da Da Da—D 29
• AIR SUPPLY—Every Woman In The World
• THE KORGIS—Everybody's Got To Learn Sometime—D 30
• BARBRA STREISAND/BARRY GIBB—Guilty—D 26
• CHEAP TRICK—Stop This Game—D 27
• ELLEN SHIPLEY—This Little Girl

KSLQ-FM—St. Louis (T. Stone—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 18 11
★★ IRENE CARA—Out Here On My Own 11 6
★ DIANA ROSS—I'm Coming Out 14 10
★ STACY LATTISAW—Let Me Be Your Angel 25 19
★ NEIL DIAMOND—Love On The Rocks 23 16
•• THE POLICE—De Do Do Do, De Da Da Da
• AIR SUPPLY—Every Woman In The World—D 23
• STEVIE WONDER—Master Blaster—D 24
• ROBERT JOHN—Sherry—X
• BILLY JOEL—Sometimes a Fantasy—D 25
• ROGER DALTREY—Without Your Love—X

KXOK—St. Louis (L. Douglas—MD)
★★ CLIFF RICHARD—Dreaming 16 10
★★ ALI THOMSON—Live Every Minute 10 5
★ AIR SUPPLY—Every Woman In The World 23 17
★ CHRISTOPHER CROSS—Never Be the Same 20 16
★ JACKSON BROWNE—That Girl Could Sing 24 19
•• BARBRA STREISAND/BARRY GIBB—Guilty—D 25

KIOA—Des Moines (G. Stevens—MD)
★★ LEO SAYER—More Than I Can Say 18 6
★★ DEVO—Whip It 12 5
★ PAT BENATAR—Hit Me With Your Best Shot 19 10
★ CHRISTOPHER CROSS—Never Be The Same 24 18
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 21 16
•• JOHN LENNON—Starting Over—D 29
•• ROGER DALTREY—Without Your Love—D 26
• NEIL DIAMOND—Love On The Rocks—D 30

KDWB—Minneapolis (P. Abresch—MD)
★★ STEPHANIE MILLS—Never Knew Love Like This Before 18 14
★ THE KORGIS—Everybody's Got To Learn Sometime 17 13
★ LEO SAYER—More Than I Can Say 8 5
★ WILLIE NELSON—On The Road Again 14 10
•• BARBRA STREISAND/BARRY GIBB—Guilty
•• CHRISTOPHER CROSS—Never Be The Same
• RANDY MEISNER—Deep Inside My Heart
• AIR SUPPLY—Every Woman In The World—D 18
• KENNY ROGERS—Lady—D 19

KS 95-FM (KSTP)—St. Paul (C. Knapp—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 14 9
★★ STEPHANIE MILLS—Never Knew Love Like This Before 11 7
★ CLIFF RICHARD—Dreaming 9 6
★ NEIL DIAMOND—Love On The Rocks 20 12
★ LEO SAYER—More Than I Can Say 15 11
•• AIR SUPPLY—Every Woman In The World
•• THE KORGIS—Everybody's Got To Learn Sometime
• CHRISTOPHER CROSS—Never Be The Same—D 20
• DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D 17

KEYN-FM—Wichita (L. Court—MD)
★★ CLIFF RICHARD—Dreaming 4 2
★★ LEO SAYER—More Than I Can Say 6 4
★ STACY LATTISAW—Let Me Be Your Angel 11 6
★ CHRISTOPHER CROSS—Never Be the Same 12 7
★ JACKSON BROWNE—That Girl Could Sing 13 9
★ DONNA SUMMER—The Wanderer 8 5
•• BARBRA STREISAND/BARRY GIBB—Guilty—D 24
•• ROGER DALTREY—Without Your Love—D 17
• AIR SUPPLY—Every Woman In The World
• HARRY CHAPIN—Sequel
• JOHN LENNON—Starting Over—D 25

WOW—Omaha (J. Corcoran—MD)
★★ NEIL DIAMOND—Love On The Rocks 12 8
★★ CHRISTOPHER CROSS—Never Be The Same 17 12
★ CLIFF RICHARD—Dreaming 10 7
★ JIMMY HALL—I'm Happy That Love Has Found You 22 17
★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feelin' 15 11
•• BARBRA STREISAND/BARRY GIBB—Guilty—D 25
•• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D 27
• THE POLICE—De Do Do Do, De Da Da Da—NP

Northeast Region

★ PRIME MOVERS
BARBRA STREISAND & BARRY GIBB—Guilty
BRUCE SPRINGSTEEN—Hungry Heart
DONNA SUMMER—The Wanderer

• TOP ADD ONS
ROGER DALTREY—Without Your Love
THE POLICE—De Do Do Do, De Da Da Da
DR. HOOK—Girls Can Get It

BREAKOUTS
NEIL DIAMOND—Love On The Rocks
KENNY ROGERS—Lady
OLIVIA NEWTON-JOHN—Suddenly

WABC—New York (S. Richards—MD)
No List

WNBC—New York (R. Frank—MD)
No List

WXLO—New York (J. Knapp—PD)
No List

WBLI—Long Island (B. Terry—MD)
★★ KENNY ROGERS—Lady 5 2
★★ BRUCE SPRINGSTEEN—Hungry Heart 16 10
★ CLIFF RICHARD—Dreaming 4 3
★ JOHN LENNON—Starting Over 21 15
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 17 12
•• RANDY MEISNER—Deep Inside My Heart
•• ROGER DALTREY—Without Your Love
• THE POLICE—De Do Do Do, De Da Da Da
• AIR SUPPLY—Every Woman In The World—D 28
• BARBRA STREISAND/BARRY GIBB—Guilty—D 24
• DIANA ROSS—I'm Coming Out—OP 8
• DIANA ROSS—It's My Turn—OP 21
• THE JACKSONS—Lovely One—DP 11
• DIANA ROSS—Upside Down—DP 29

WTRY—Schenectady (B. Cahill—MD)
★★ NEIL DIAMOND—Love On The Rocks 23 13
★★ JOHN LENNON—Starting Over 28 18
★ CLIFF RICHARD—Dreaming 10 7
★ LEO SAYER—More Than I Can Say 13 9
★ BRUCE SPRINGSTEEN—Hungry Heart 29 23
•• DIANA ROSS—It's My Turn
•• HEART—Tell It Like It Is
• DON WILLIAMS—I Believe In You
• CHEAP TRICK—Stop This Game—HP
• BARBRA STREISAND/BARRY GIBB—Guilty—D 26
• JIMMY HALL—I'm Happy That Love Has Found You—D 30
• HARRY CHAPIN—Sequel—D 29

WBEN-FM—Buffalo (R. Christian—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 21 8
★★ NEIL DIAMOND—Love On The Rocks 26 7
★ LEO SAYER—More Than I Can Say 18 12
★ JOHN LENNON—Starting Over 34 16
★ BRUCE SPRINGSTEEN—Hungry Heart 28 9
•• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
•• ROGER DALTREY—Without Your Love
• JOHN COUGAR—This Time
• CHEAP TRICK—Stop This Game
• HEART—Tell It Like It Is—D 40

WKBW—Buffalo (J. Summers—MD)
★★ NEIL DIAMOND—Love On The Rocks 22 12
★★ BRUCE SPRINGSTEEN—Hungry Heart 20 11
★ CLIFF RICHARD—Dreaming 16 9
★ BARBRA STREISAND/BARRY GIBB—Guilty 28 20
★ WILLIE NELSON—On The Road Again 27 19
•• THE POLICE—De Do Do Do, De Da Da Da
•• DR. HOOK—Girls Can Get It
• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
• RANDY MEISNER—Deep Inside My Heart—D 26
• AIR SUPPLY—Every Woman In The World—D 27
• HARRY CHAPIN—Sequel—D 17
• JOHN LENNON—Starting Over—D 18

WBBF—Rochester (D. Mason—MD)
★★ CLIFF RICHARD—Dreaming 20 18
★★ CHRISTOPHER CROSS—Never Be The Same 12 8
•• THE POLICE—De Do Do Do, De Da Da Da
•• BARBRA STREISAND/BARRY GIBB—Guilty
• NEIL DIAMOND—Love On The Rocks—D 22
• LEO SAYER—More Than I Can Say—D 23
• ROGER DALTREY—Without Your Love—D 24

WFBL—Syracuse (T. Davis—MD)
★★ PAT BENATAR—Hit Me With Your Best Shot 9 5
★★ KENNY ROGERS—Lady 6 3
★ ROLLING STONES—She's So Cold 17 12
★ BRUCE SPRINGSTEEN—Hungry Heart 25 20
•• BILLY BURNETTE—Don't Say No—D 39
•• BARBRA STREISAND/BARRY GIBB—Guilty—D 38
• THE POLICE—De Do Do Do, De Da Da Da—X
• AIR SUPPLY—Every Woman In The World—D 40
• DR. HOOK—Girls Can Get It
• DON WILLIAMS—I Believe In You—X
• UTOPIA—I Just Want To Touch You—X
• EDDIE RABBITT—I Love A Rainy Night—X
• PAUL SIMON—One Trick Pony—X
• JOHN LENNON—Starting Over—D 22
• THE BABYS—Turn And Walk Away—X
• MICHAEL STANLEY BAND—He Can't Love You—X
• PETE TOWNSHEND—Rough Boys—X
• CHEAP TRICK—Stop This Game—X
• OAK—Set The Nite On Fire—X
• THUNDER—Santiago Midnite—X
• HEART—Tell It Like It Is—X

WOLF—Syracuse (B. Mitchell—MD)
★★ RANDY MEISNER—Deep Inside My Heart 21 29
★★ THE KORGIS—Everybody's Got To Learn Sometime 18 14
★ THE JACKSONS—Lovely One 29 21
★ BRUCE SPRINGSTEEN—Hungry Heart 27 20
★ THUNDER—Santiago Midnite Moonlite 40 37
•• DR. HOOK—Girls Can Get It—D 34
•• HEART—Tell It Like It Is—D 30
• DIONNE WARWICK—Easy Love
• EDDIE RABBITT—I Love A Rainy Night—D 35
• YES—Into The Lens
• PETE TOWNSHEND—Rough Boys—NP

WFLY—Albany (N. Mason—MD)
★★ CLIFF RICHARD—Dreaming 9 4
★★ ROLLING STONES—She's So Cold 6 3
★ PAT BENATAR—Hit Me With Your Best Shot 19 10
★ JOHN LENNON—Starting Over 29 9
★ BRUCE SPRINGSTEEN—Hungry Heart 15 7
•• CHEAP TRICK—Stop This Game
•• BLONDIE—The Tide Is High—D 30
• THE POLICE—De Do Do Do, De Da Da Da—D 29
• JOHN COUGAR—This Time—D 26
• DONNA SUMMER—Walk Away
• HEART—Tell It Like It Is

WPST—Trenton (T. Taylor—MD)
★★ JOHN LENNON—Starting Over 29 17
★★ BRUCE SPRINGSTEEN—Hungry Heart 27 20
★ LEO SAYER—More Than I Can Say 14 11
★ CHRISTOPHER CROSS—Never Be The Same 15 12
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 8 6
•• HEART—Tell It Like It Is
•• DOOBIES—One Step Closer
• JOHN COUGAR—This Time
• BILLY BURNETTE—Don't Say No—D 36
• BARBRA STREISAND/BARRY GIBB—Guilty—D 34
• HARRY CHAPIN—Sequel—D 22
• BOB SEGER—The Horizontal Bop—D 37

WVBF (F 105)—Framingham (M. Tobias—MD)
★ JACKSON BROWNE—That Girl Could Sing 21 19
★ JOHN COUGAR—This Time 26 23
★ BRUCE SPRINGSTEEN—Hungry Heart 27 24 16

★ ROGER DALTREY—Without Your Love
★ BARBRA STREISAND/BARRY GIBB—Guilty—D 25
★ NEIL DIAMOND—Love On The Rocks—D 14

WRKO—Boston (C. Van Dyke—PD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 16 8
★★ DONNA SUMMER—The Wanderer 14 9
★ LEO SAYER—More Than I Can Say 17 12
★ JOHN COUGAR—This Time 20 15
★ ROGER DALTREY—Without Your Love 8 4
•• BRUCE SPRINGSTEEN—Hungry Heart
•• DIANA ROSS—I'm Coming Out
• KOOL & THE GANG—Celebration—D 30
• JOHN LENNON—Starting Over—D 29

WHYN—Springfield (A. Carey—MD)
★★ LEO SAYER—More Than I Can Say 12 6
★★ CHRISTOPHER CROSS—Never Be The Same 7 2
★ JIMMY HALL—I'm Happy That Love Has Found You 9 4
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 11 7
•• AIR SUPPLY—Every Woman In The World
•• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
• BILLY BURNETTE—Don't Say No
• BARBRA STREISAND/BARRY GIBB—Guilty—D 15
• DIANA ROSS—I'm Coming Out
• OAK—Set The Night On Fire
• WILLIE NELSON—On The Road Again—D 23
• HARRY CHAPIN—Sequel—D 24
• BILLY JOEL—Sometimes A Fantasy—D 22

WPRO-AM—Providence (G. Berkowitz—MD)
★★ KENNY ROGERS—Lady 5 1
★★ LEO SAYER—More Than I Can Say 20 12
★ CLIFF RICHARD—Dreaming 13 11
★ WILLIE NELSON—On The Road Again 9 5
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 12 9
•• TIERRA—Together
• AIR SUPPLY—Every Woman In The World—D 26
• HARRY CHAPIN—Sequel—D 27

WPRO-FM (PRO-FM)—Providence (Giovanni—MD)
★★ THE JACKSONS—Lovely One 11 8
★★ DONNA SUMMER—The Wanderer 9 5
★ NEIL DIAMOND—Love On The Rocks 26 22
★ LEO SAYER—More Than I Can Say 20 16
★ CHRISTOPHER CROSS—Never Be The Same 18 14
• AIR SUPPLY—Every Woman In The World—D 27
• HARRY CHAPIN—Sequel—D 29
• OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D 28

WPJB (JB-105)—Providence (M. Waite—MD)
★★ KOOL & THE GANG—Celebration 23 18
★★ PAT BENATAR—Hit Me With Your Best Shot 19 14
★ STACY LATTISAW—Let Me Be Your Angel 6 4
★ NEIL DIAMOND—Love On The Rocks 30 24
★ BRUCE SPRINGSTEEN—Hungry Heart 26 20
•• HARRY CHAPIN—Sequel—D 33
•• BLONDIE—The Tide Is High—D 35
• THE BABYS—Turn And Walk Away—D 34

WICC—Bridgeport (B. Mitchell—MD)
★★ CLIFF RICHARD—Dreaming 9 5
★★ KENNY ROGERS—Lady 3 1
★ NEIL DIAMOND—Love On The Rocks 24 17
★ JOHN LENNON—Starting Over 15 11
•• THE POLICE—De Do Do Do, De Da Da Da
•• THE KORGIS—Everybody's Got To Learn Sometime
• BILLY BURNETTE—Don't Say No—D 30
• AIR SUPPLY—Every Woman In The World—D 27
• BARBRA STREISAND/BARRY GIBB—Guilty—D 21
• DIANA ROSS—It's My Turn
• HARRY CHAPIN—Sequel—D 28
• ROGER DALTREY—Without Your Love—D 29
• CHEAP TRICK—Stop This Game—D 25
• HEART—Tell It Like It Is

WKCI—New Haven (C. Hansen—MD)
No List

WTIC-FM—Hartford (R. Donahue—MD)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 28 23
★★ JOHN LENNON—Starting Over 29 21
★ KENNY ROGERS—Lady 6 2
★ CHRISTOPHER CROSS—Never Be The Same 23 18
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 22 15
•• KOOL & THE GANG—Celebration—D 29
•• AIR SUPPLY—Every Woman In The World—D 30

(Continued on page 26)

© Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Make sure the Silver Eagle stops at your station.

The great cross-country music show rolls out January 31: exclusively for ABC Network Radio.

Starting January 31, 1981, the "Silver Eagle" will arrive at hundreds of country-oriented ABC affiliate stations with a spectacular 90-minute live concert, starring Eddie Rabbitt, at the world famous Roxy in Los Angeles.

And that's just the beginning. There'll be a new 90-minute Silver Eagle concert every two weeks, all year long...featuring all the top names in country music...recorded at clubs and arenas all across America.

The Silver Eagle concert series is produced by DIR, the people who revolutionized AOR radio with the "King Biscuit Flower Hour."

Now they'll be making country fans sit up and listen. To you.

RADIO abc Networks

The People Delivery System™

Billboard Singles Radio Action

Based on station playlists through Tuesday (11/4/80)

Playlist Prime Movers ★
Playlist Top Add Ons ●

• Continued from page 24

● ROGER DALTREY—Without Your Love—D 28

WFEA (13FEA)—Manchester (R Ryder—MD)

No List

WTSN—Dover (J. Sebastian—MD)

★★ BARBRA STREISAND/BARRY GIBB—Guilty 12 8
★★ LEO SAYER—More Than I Can Say 8 4
★ NEIL DIAMOND—Love On The Rocks 21 16
★ CHRISTOPHER CROSS—Never Be The Same 11 7
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 19 13
●● DIONNE WARWICK—Easy Love
●● DON WILLIAMS—I Believe In You
● WAYLON JENNINGS—Theme From The Dukes Of Hazzard—X
● ROBBIE DUPREE—Nobody Else—X
● RANDY MEISNER—Deep Inside My Heart—D 25
● THE KORGIS—Everybody's Got To Learn Sometime D 28
● STACY LATTISAW—Let Me Be Your Angel—D 21
● HARRY CHAPIN—Sequel—D 26

WGUY—Bangor (J. Jackson—MD)

★★ BILLY IDOL—Sometimes A Fantasy 17 10
★★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 22 14
★ DIANA ROSS—I'm Coming Out 6 2
★ CHRISTOPHER CROSS—Never Be The Same 19 13
★ JACKSON BROWNE—That Girl Could Sing 18 12
●● OAK—Set The Night On Fire
● RANDY MEISNER—Deep Inside My Heart
● BILLY BURNETTE—Don't Say No
● ELLEN SHIPLEY—This Little Girl

WIGY—Bath (W Mitchell—MD)

★★ LEO SAYER—More Than I Can Say 10 6
★★ CHRISTOPHER CROSS—Never Be The Same 21 17
★ PAT BENATAR—Hit Me With Your Best Shot 30 26
★ NIELSEN/PEARSON—If You Should Sail 14 10
★ JOHN LENNON—Starting Over 28 25
●● CHEAP TRICK—Stop This Game—DP
●● OAK—Set The Night On Fire
● DR HOOK—Girls Can Get It
● CLIMAX BLUES BAND—Gotta Have More Love—D 30
● OLIVIA NEWTON JOHN/CLIFF RICHARD—Suddenly—DP
● JOHN COUGAR—This Time—D 29

WLBZ—Bangor (M O'Hara—MD)

★★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 31 21
★★ BRUCE SPRINGSTEEN—Hungry Heart 24 13
★ DON WILLIAMS—I Believe In You 30 22
★ NEIL DIAMOND—Love On The Rocks 34 25
★ JOHN LENNON—Starting Over 35 26
●● BOB SEGER/SILVER BULLET BAND—Horizontal Bop
●● KENNY ROGERS—Long Arm Of The Law
● KOOL & THE GANG—Celebration
● THE POLICE—De Do Do Do De Da Da Da
● OAK—Set The Nite On Fire
● AIR SUPPLY—Every Woman In The World—D 33
● THE KORGIS—Everybody's Got To Learn Sometime—D 32
● DR. HOOK—Girls Can Get It—D 31
● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D 30
● CHEAP TRICK—Stop This Game—D 34

Mid-Atlantic Region

★ PRIME MOVERS

AIR SUPPLY—Every Woman In The World
CHRISTOPHER CROSS—Never Be The Same
CLIFF RICHARD—Dreaming

● TOP ADD ONS

BARBRA STREISAND & BARRY GIBB—Guilty
JIMMY HALL—I'm Happy That Love Has Found You
DOOBIE BROTHERS—One Step Closer

BREAKOUTS

JOHN LENNON—Starting Over
NEIL DIAMOND—Love On The Rocks
RANDY MEISNER—Deep Inside My Heart

WXKX—Pittsburgh (B. Christian—MD)

★★ KANSAS—Hold On 4 1
★★ AMERICA—You Could Have Been The One 6 3
★ KENNY ROGERS—Lady K 6
★ CHRISTOPHER CROSS—Never Be The Same 14 11
★ LARSEN-FEITEN BAND—Who'll Be The Fool Tonight 16 13
●● NEIL DIAMOND—Love On The Rocks—30
●● ALAN PARSONS PROJECT—Games People Play—24
● AIR SUPPLY—Every Woman In The World—D 28
● MICHAEL STANLEY BAND—He Can't Love You

● CHEAP TRICK—Stop This Game
● HEART—Tell It Like It Is
● YES—Into The Lens
● KANSAS—Got To Rock On—D 29

WFIL—Philadelphia (D. Fennessy—MD)

No List

WCCN—Erie (R Shannon—MD)

★★ HARRY CHAPIN—Sequel 12 9
★★ ROLLING STONES—She's So Cold 19 13
★ RANDY MEISNER—Deep Inside My Heart 26 20
★ DIANA ROSS—I'm Coming Out 30 24
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin' 1 1
●● ROXY MUSIC—In The Midnight Hour
●● MAC DAVIS—Texas In My Rear View Mirror
● JOHNNY RIVERS—China—D 39
● AIR SUPPLY—Every Woman In The World—D 40
● JOHN LENNON—Starting Over—D 37
● MANHATTAN TRANSFER—Trickle Trickle
● ENGLAND DAN—Stones—D 35
● ELLEN SHIPLEY—This Little Girl D 36

WFBG—Altoona (T Booth—MD)

★★ KENNY ROGERS—Lady 2 1
★★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 14 6
★ PAT BENATAR—Hit Me With Your Best Shot 21 13
★ LEO SAYER—More Than I Can Say 15 9
★ ROGER DALTREY—Without Your Love 16 11
●● THE POLICE—De Do Do Do De Da Da Da—33
●● TIERRA—Together
● DR HOOK—Girls Can Get It—D 32
● BARBRA STREISAND/BARRY GIBB—Guilty—D 31
● MAC DAVIS—Texas In My Rear View Mirror
● MARCY LEVY/ROBIN GIBB—Help Me
● CHEAP TRICK—Stop This Game

WKBO—Harrisburg (B. Carson—MD)

★★ AIR SUPPLY—Every Woman In The World 21 15
★★ NEIL DIAMOND—Love On The Rocks 22 17
★ BARBRA STREISAND/BARRY GIBB—Guilty 27 22
★ DIANA ROSS—It's My Turn 29 24
●● HARRY CHAPIN—Sequel
●● JOHN LENNON—Starting Over—D 30

WQXA—York (S. Gallagher—MD)

★★ CLIFF RICHARD—Dreaming 9 4
★★ KENNY ROGERS—Lady 3 1
★ PAT BENATAR—Hit Me With Your Best Shot 15 9
★ LEO SAYER—More Than I Can Say 10 7
★ BRUCE SPRINGSTEEN—Hungry Heart 19 14
●● THE POLICE—De Do Do Do, De Da Da De
●● HEART—Tell It Like It Is
● KOOL & THE GANG—Celebration—D 25
● THE KORGIS—Everybody's Got To Learn Sometime—D 29
● DIANA ROSS—It's My Turn—D 27
● HARRY CHAPIN—Sequel—D 30
● OLIVIA NEWTON JOHN/CLIFF RICHARD—Suddenly
● THE BABYS—Turn And Walk Away

WRQX (Q-107)—Washington, D.C. (R. Fowler—MD)

★★ CLIFF RICHARD—Dreaming 10 7
★★ LEO SAYER—More Than I Can Say 20 6
★ PAT BENATAR—Hit Me With Your Best Shot 12 9
★ CHRISTOPHER CROSS—Never Be The Same 19 10
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 21 19
●● RANDY MEISNER—Deep Inside My Heart
●● DOOBIE BROS.—One Step Closer
● THE KINGS—Switchin' To Glide

WPGC—Bladensburg (D Geronimo—MD)

★★ AIR SUPPLY—Every Woman In The World 16 10
★★ JOHN LENNON—Starting Over 17 12
★ KOOL & THE GANG—Celebration 14 8
★ NEIL DIAMOND—Love On The Rocks 20 14
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 10 6
●● BARBRA STREISAND/BARRY GIBB—Guilty—D 18
●● JIMMY HALL—I'm Happy That Love Has Found You—D 21
● HEART—Tell It Like It Is—D 25

WCAO—Baltimore (S. Richards—MD)

★★ LEO SAYER—More Than I Can Say 17 12
★★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 6 3
● NIELSEN/PEARSON—If You Should Sail 29 25
★ DIANA ROSS—It's My Turn 30 26
★ SUPERTRAMP—Dreamer 12 8
●● BARBRA STREISAND/BARRY GIBB—Guilty—D 29
●● DIANA ROSS—I'm Coming Out—D 20
● DR HOOK—Girls Can Get It
● OLIVIA NEWTON JOHN/CLIFF RICHARD—Suddenly—D 30
● JOHN COUGAR—This Time
● DOOBIE BROTHERS—One Step Closer
● NEIL DIAMOND—Love On The Rocks—D 21

WFBR—Baltimore (A. Saulinksi—MD)

★★ KENNY ROGERS—Lady 4 2
★★ THE JACKSONS—Lovely One 3 1
★ CLIFF RICHARD—Dreaming 6 3
★ AIR SUPPLY—Every Woman In The World 30 21
★ LEO SAYER—More Than I Can Say 11 7
●● DIONNE WARWICK—Easy Love—D 30
●● DOOBIE BROTHERS—One Step Closer
● CLIMAX BLUES BAND—Gotta Have More Love
● MAC DAVIS—Texas In My Rear View Mirror
● HEART—Tell It Like It Is
● BARBRA STREISAND/BARRY GIBB—Guilty—D 29
● DIANA ROSS—It's My Turn—D 28
● HARRY CHAPIN—Sequel—D 27

WYRE—Annapolis (J. Diamond—MD)

★★ RANDY MEISNER—Deep Inside My Heart 21 15
★★ PAT BENATAR—Hit Me With Your Best Shot 12 5
★ AIR SUPPLY—Every Woman In The World 15 11
★ LEO SAYER—More Than I Can Say 9 4
★ BRUCE SPRINGSTEEN—Hungry Heart 13 12
●● PAUL SIMON—One Trick Pony—D 36
●● OLIVIA NEWTON JOHN/CLIFF RICHARD—Suddenly—D 35
● DR. HOOK—Girls Can Get It—D 37
● CHEAP TRICK—Stop This Game—D 41
● MONTY PYTHON—Bet They Won't Play—D 38
● OAK—Set The Night On Fire—D 39
● BLONDIE—Tide Is High—D 40
● LAURA BRANIGAN—Fools Affair—D 42
● KOOL & THE GANG—Celebration—D 30
● THE POLICE—De Do Do Do De Da Da Da—D 32
● THE KORGIS—Everybody's Got To Learn Sometime—D 28
● KANSAS—Hold On—D 29
● STEVIE WONDER—Master Blaster—D 31
● WAYLON JENNINGS—Theme From The Dukes Of Hazzard—D 33

WGH—Hampton (B Canada—MD)

No List

WQRK—Norfolk (O. Davis—MD)

★★ STEVIE WONDER—Master Blaster 14 10
★★ JOHN LENNON—Starting Over 31 24
★ THE ROBBIN THOMPSON BAND—Brite Eyes 21 17
★ BARBRA STREISAND/BARRY GIBB—Guilty 33 22
★ ROGER DALTREY—Without Your Love 23 19
●● KOOL & THE GANG—Celebration
●● CLIMAX BLUES BAND—Gotta Have More Love
● THE KORGIS—Everybody's Got To Learn Sometime—X
● DON WILLIAMS—I Believe In You
● AIR SUPPLY—Every Woman In The World—D 31
● NEIL DIAMOND—Love On The Rocks—D 26
● STEPHEN BISHOP—Send A Little Love My Way—D 32

WRVQ (Q 94)—Richmond (R Thomas—MD)

★★ CHRISTOPHER CROSS—Never Be The Same 6 3
★★ STEPHANIE MILLS—Never Knew Love Like This Before 12 4
★ EARTH, WIND & FIRE—Let Me Talk 8 5
★ AC/DC—You Shook Me All Night Long 10 6
★ THE JACKSONS—Lovely One 11 7
●● ROGER DALTREY—Without Your Love
●● HEART—Tell It Like It Is
● DR HOOK—Girls Can Get It
● NEIL DIAMOND—Love On The Rocks—D 27
● HARRY CHAPIN—Sequel—D 30
● DOOBIE BROS.—One Step Closer—D 29

Southeast Region

★ PRIME MOVERS

BRUCE SPRINGSTEEN—Hungry Heart
LEO SAYER—More Than I Can Say
PAT BENATAR—Hit Me With Your Best Shot

● TOP ADD ONS

HEART—Tell It Like It Is
BLONDIE—The Tide Is High
KOOL & THE GANG—Celebration

BREAKOUTS

CHRISTOPHER CROSS—Never Be The Same
BARBRA STREISAND & BARRY GIBB—Guilty
DON WILLIAMS—I Believe In You

WQXI AM—Atlanta (J. McCartney—MD)

★★ JOHN LENNON—Starting Over
★ NEIL DIAMOND—Love On The Rocks 28 20
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 9 4
●● BRUCE SPRINGSTEEN—Hungry Heart
● AIR SUPPLY—Every Woman In The World—D 22
● EDDIE RABBITT—I Love A Rainy Night—D 28
● JIMMY HALL—I'm Happy That Love Has Found You—D 26
● JOHN COUGAR—This Time—D 18

WQXI-FM (94Q)—Atlanta (J. McCartney—MD)

★★ THE KORGIS—Everybody's Got To Learn Sometime 20 13
★★ BRUCE SPRINGSTEEN—Hungry Heart 15 9
★ PAT BENATAR—Hit Me With Your Best Shot 7 5
★ KENNY ROGERS—Lady 1 1
★ HARRY CHAPIN—Sequel 29 23
●● CLIMAX BLUES BAND—Gotta Have More Love—D 29
●● STEVIE WONDER—I Ain't Gonna Stand For It D 28
● THE ROBBIN THOMPSON BAND—Brite Eyes
● EDDIE RABBITT—I Love A Rainy Night
● WAYLON JENNINGS—Theme From The Dukes Of Hazzard
● HEART—Tell It Like It Is
● POINTER SISTERS—Could I Be Dreaming—D 30

WBBQ—Augusta (B Stevens—MD)

★★ PAT BENATAR—Hit Me With Your Best Shot 15 7
★★ LEO SAYER—More Than I Can Say 11 6
★ BARBRA STREISAND/BARRY GIBB—Guilty 28 18
★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 23 15
★ JOHN COUGAR—This Time 19 14
●● HARRY CHAPIN—Sequel
●● DOOBIE BROS.—One Step Closer—D 30
● KOOL & THE GANG—Celebration—D 29
● AIR SUPPLY—Every Woman In The World—D 28
● EDDIE RABBITT—I Love A Rainy Night
● NEIL DIAMOND—Love On The Rocks—D 27
● SAILOR—Runaway
● HEART—Tell It Like It Is
● SKY—Toccata
● BLONDIE—The Tide Is High

WSGA—Savannah (J. Lewis—MD)

★★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 26 16
★★ BRUCE SPRINGSTEEN—Hungry Heart 17 14
● KOOL & THE GANG—Celebration 30 21
★ CHRISTOPHER CROSS—Never Be The Same 18 15
★ JOHN LENNON—Starting Over 28 23
●● TIERRA—Together—D 32
●● HEART—Tell It Like It Is—D 33
● DIANA ROSS—It's My Turn—D 34

WSGF—Savannah (J. Davis—MD)

★★ DIANA ROSS—I'm Coming Out 15 8
★★ LEO SAYER—More Than I Can Say 17 9
★ PAT BENATAR—Hit Me With Your Best Shot 25 19
★ JIMMY HALL—I'm Happy That Love Has Found You 28 29
★ CHRISTOPHER CROSS—Never Be The Same 21 17
●● KOOL & THE GANG—Celebration
●● HEART—Tell It Like It Is
● DR. HOOK—Girls Can Get It
● MARCY LEVY/ROBIN GIBB—Help Me

WAYS—Charlotte (L Simon—MD)

★★ PAT BENATAR—Hit Me With Your Best Shot 15 9
★★ CHRISTOPHER CROSS—Never Be The Same 11 10
★ AIR SUPPLY—Every Woman In The World 21 18
★ NEIL DIAMOND—Love On The Rocks 26 20
★ LTD—Shine On 27 23
●● HEART—Tell It Like It Is
●● BLONDIE—The Tide Is High
● THE POLICE—De Do Do Do, De Da Da Da—D 28
● BARBRA STREISAND/BARRY GIBB—Guilty—D 27
● DON WILLIAMS—I Believe In You
● EDDIE RABBITT—I Love A Rainy Night
● JOHN LENNON—Starting Over—D 29

WFLB—Fayetteville (L. Cannon—MD)

★★ LEO SAYER—More Than I Can Say 16 7
★★ CHRISTOPHER CROSS—Never Be The Same 30 15
★ DR. HOOK—Girls Can Get It 29 24
★ NEIL DIAMOND—Love On The Rocks 32 26
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin' 21 16
●● DON WILLIAMS—I Believe In You
●● RUPERT HOLMES—Morning Man
● EDDIE RABBITT—I Love A Rainy Night
● PAUL SIMON—One Trick Pony
● JOHN COUGAR—This Time
● TIERRA—Together
● LARRY GRAHAM—One In A Million You—D 34
● HARRY CHAPIN—Sequel—D 30
● ROBERT JOHN—Sherry—D 33
● JOHN LENNON—Starting Over—D 31
● MAC DAVIS—Texas In My Rear View Mirror—D 32

WISE—Asheville (J. Stevens—MD)

★★ NEIL DIAMOND—Love On The Rocks 20 17
★★ BRUCE SPRINGSTEEN—Hungry Heart 26 21
★ LEO SAYER—More Than I Can Say 11 7
★ JACKSON BROWNE—That Girl Could Sing 6 2
★ JOHN COUGAR—This Time 22 19
●● CHEAP TRICK—Stop This Game
●● HEART—Tell It Like It Is
● DOOBIE BROS.—One Step Closer—D 32

WKIX—Raleigh (R. McKay—MD)

★★ KENNY ROGERS—Lady 10 2
★ ANNE MURRAY—Could I Have This Dance 13 10
★ DON WILLIAMS—I Believe In You 17 13
★ STACY LATTISAW—Let Me Be Your Angel 20 16
★ STEVIE WONDER—Master Blaster 24 20
●● CHRISTOPHER CROSS—Never Be The Same D 25
●● BRUCE SPRINGSTEEN—Hungry Heart
● PAT BENATAR—Hit Me With Your Best Shot—D 24

WSEZ—Winston Salem (B Siegler—MD)

★★ KENNY ROGERS—Lady 16 10
★★ NEIL DIAMOND—Love On The Rocks 35-39
★ THE KORGIS—Everybody's Got To Learn Sometime 29 25
★ THE JACKSONS—Lovely One 22 18
★ PAUL SIMON—One Trick Pony 19 16
●● KOOL & THE GANG—Celebration
●● RUPERT HOLMES—Morning Man
● EXILE—Take Me Down
● BARBRA STREISAND/BARRY GIBB—Guilty—D 38
● HARRY CHAPIN—Sequel—D 39
● BRUCE SPRINGSTEEN—Hungry Heart—D 31

WANS—Anderson (J. Evans—MD)

★★ LEO SAYER—More Than I Can Say 6 2
★★ BRUCE SPRINGSTEEN—Hungry Heart 17 10
★ AIR SUPPLY—Every Woman In The World 26 21
★ PAT BENATAR—Hit Me With Your Best Shot 23 16
★ STACY LATTISAW—Let Me Be Your Angel 22 15
●● BLONDIE—The Tide Is High—D 38
●● HEART—Tell It Like It Is—D 26
● THE ROBBIN THOMPSON BAND—Brite Eyes—D 37
● KOOL & THE GANG—Celebration—D 36
● CLIMAX BLUES BAND—Gotta Have More Love
● EDDIE RABBITT—I Love A Rainy Night
● NEIL DIAMOND—Love On The Rocks—D 35
● GEORGE BENSON—Love X Love
● LTD—Shine On
● BOB SEGER & THE SILVER BULLET BAND—The Horizontal Bop

WTMA—Charleston (R. Tracy—MD)

★★ LEO SAYER—More Than I Can Say 22 16
★ CLIFF RICHARD—Dreaming 14 9
★ STEVIE WONDER—Master Blaster 15 10
●● PAT BENATAR—Hit Me With Your Best Shot—D 21
●● HEART—Tell It Like It Is
● HARRY CHAPIN—Sequel
● THE POLICE—De Do Do Do De Da Da De
● AIR SUPPLY—Every Woman In The World
● DON WILLIAMS—I Believe In You—D 26
● NEIL DIAMOND—Love On The Rocks—D 23
● RUPERT HOLMES—Morning Man
● BRUCE SPRINGSTEEN—Hungry Heart—D 30

KLAZ-FM (Z 98)—Little Rock (D. Taylor—MD)

★★ LEO SAYER—More Than I Can Say 17 12
★★ BRUCE SPRINGSTEEN—Hungry Heart 30 11
★ PAT BENATAR—Hit Me With Your Best Shot 15 10
★ JOHN LENNON—Starting Over 31 22
★ JOHNNY VAN ZANT BAND—634-5789 39-28
●● 707—I Could Be Good For You—NP
●● THE BABYS—Turn And Walk Away—NP
● BILLY BURNETTE—Don't Say No
● EDDIE RABBITT—I Love A Rainy Night
● RUPERT HOLMES—Morning Man—DP
● TIERRA—Together—DP
● ATLANTA RHYTHM SECTION—Silver Eagle
● J.D. DREWS—Don't Want Nobody
● THE ROBBIN THOMPSON BAND—Brite Eyes—D 35
● THE POLICE—De Do Do Do, De Da Da Da—D 39
● AIR SUPPLY—Every Woman In The World—D 40
● LTD—Shine On—D 38
● CHEAP TRICK—Stop This Game—D 37

WWKX (KX 104)—Nashville (B Richards—MD)

★★ DON WILLIAMS—I Believe In You 20 12
★★ BRUCE SPRINGSTEEN—Hungry Heart 26-17
★ LEO SAYER—More Than I Can Say 12 6
★ CHRISTOPHER CROSS—Never Be The Same 22 16
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 9 3
●● DIANA ROSS—It's My Turn
●● HEART—Tell It Like It Is
● RANDY MEISNER—Deep Inside My Heart—D 29
● BILLY IDOL—Sometimes A Fantasy—D 28
● JOHN LENNON—Starting Over—D 27
● ROGER DALTREY—Without Your Love—D 30

WHBQ—Memphis (C Duvall—PD)

★★ CLIFF RICHARD—Dreaming 23 14
★★ STACY LATTISAW—Let Me Be Your Angel 20 11
★ KENNY ROGERS—Lady 7 3
★ LEO SAYER—More Than I Can Say 22 16
★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 24 [illegible]

●● POINTER SISTERS—Could I Be Dreaming
●● AIR SUPPLY—Every Woman In The World—30

WNOX—Knoxville (S Majors—MD)

No List

WRJZ—Knoxville (F. Story—MD)

★★ LEO SAYER—More Than I Can Say 7 3
★★ CHRISTOPHER CROSS—Never Be The Same 18 8
★ DIANA ROSS—I'm Coming Out 21 16
★ JOHN LENNON—Starting Over 30 21
●● AIR SUPPLY—Every Woman In The World
●● HEART—Tell It Like It Is
● THE POLICE—De Do Do Do De Da Da Da
● RANDY MEISNER—Deep Inside My Heart—D 30
● BARBRA STREISAND/BARRY GIBB—Guilty—D 29
● DON WILLIAMS—I Believe In You—D 28
● HARRY CHAPIN—Sequel

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

★★ NEIL DIAMOND—Love On The Rocks 26 21
★★ CHRISTOPHER CROSS—Never Be The Same 13 9
★ JOHN LENNON—Starting Over 28 24
★ JOHN COUGAR—This Time 20 15
★ BRUCE SPRINGSTEEN—Hungry Heart 22 18
●● HARRY CHAPIN—Sequel
●● THE BABYS—Turn And Walk Away
● KOOL & THE GANG—Celebration
● AIR SUPPLY—Every Woman In The World—D 29
● DR. HOOK—Girls Can Get It—D 30
● BARBRA STREISAND/BARRY GIBB—Guilty—D 26

WERC—Birmingham (M Thompson—MD)

★★ BARBRA STREISAND/BARRY GIBB—Guilty 14 9
★★ HARRY CHAPIN—Sequel 26 19
★ PAT BENATAR—Hit Me With Your Best Shot 13 7
★ LEO SAYER—More Than I Can Say 19 13
★ JOHN LENNON—Starting Over 24 18
●● RANDY MEISNER—Deep Inside My Heart
●● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
● AIR SUPPLY—Every Woman In The World—D 25
● JIMMY HALL—I'm Happy That Love Has Found You—D 23
● JOHN COUGAR—This Time—D 24
● BRUCE SPRINGSTEEN—Hungry Heart—D 26
● HEART—Tell It Like It Is

WKXX (KXX 106)—Birmingham (L. O'Day—MD)

★★ CHRISTOPHER CROSS—Never Be The Same 12 7
★★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 11 5
★ THE KORGIS—Everybody's Got To Learn Sometime 21 16
★ PAT BENATAR—Hit Me With Your Best Shot 10 6
★ THE JACKSONS—Lovely One 14 9
●● CHEAP TRICK—Stop This Game
●● HEART—Tell It Like It Is
● KOOL & THE GANG—Celebration
● AIR SUPPLY—Every Woman In The World—D 29
● CLIMAX BLUES BAND—Gotta Have More Love—D 30
● DIANA ROSS—It's My Turn
● NEIL DIAMOND—Love On The Rocks—D-28
● JOHN LENNON—Starting Over—D 25
● THE BABYS—Turn And Walk Away
● PETE TOWNSHEND—Rough Boys
● DOOBIE BROTHERS—One Step Closer

WSGN—Birmingham (W. Brian—MD)

★★ THE JACKSONS—Lovely One 10 6
★★ DARYL HALL & JOHN OATES—You've Lost That Lovin Feelin 11 5
★ JOHN LENNON—Starting Over 29 19
★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 17 13
★ JOHN COUGAR—This Time 24 18
●● KOOL & THE GANG—Celebration
●● HEART—Tell It Like It Is
● DR. HOOK—Girls Can Get It—D 28
● DON WILLIAMS—I Believe In You—D 26
● HARRY CHAPIN—Sequel—D 27

WARY—Huntsville (J. Kendricks—MD)

★★ DON WILLIAMS—I Believe In You 28 18
★★ AC/DC—You Shook Me All Night Long 13 8
★ NEIL DIAMOND—Love On The Rocks 26 19
★ THE JACKSONS—Lovely One 10 7
★ BARBRA STREISAND/BARRY GIBB—Guilty 15-12
●● HEART—Tell It Like It Is
● CHEAP TRICK—Stop This Game

(Continued on page 38)

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

NEW RECRUITS SIGN ON THE DOTTED LINE

X- -

UNCLE JAM'S EARFORCE IS HERE

FIELD MANEUVER #1: PHILIPPÉ WYNNE.

You already know Philippé's voice from such hits as "I'll Be Around," "Could It Be I'm Falling In Love," "One Of A Kind (Love Affair)," "Then Came You," "Games People Play," "The Rubberband Man" and "Sadie."

As lead singer with The Spinners, Philippé Wynne earned four gold albums.

Now here's his first album on Uncle Jam Records. Produced by George Clinton and Ron Dunbar, and featuring many of the men behind the Parliament/Funkadelic phenomenon.

FIELD MANEUVER #2: SWEAT BAND.

You've known the Sweat Band for years. Carl "Butch" Small, Joel "Razor Sharp" Johnson and Maceo Parker were all members of Bootsy's Rubber Band, as well as James Brown alumni.

The Sweat Band album was produced by Bootsy Collins (4 gold LPs) with help from George Clinton.

On Uncle Jam Records and Tapes.

Give the gift of music.

Distributed by CBS Records. © 1980 CBS Inc.

Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (11/5/80)

Top Add Ons-National

NEIL YOUNG—Hawks & Doves (Reprise)
THIN LIZZY—Chinatown (WB)
ROCKPILE—Seconds of Pleasure (Columbia)
JOEY WILSON—Going Up (Modern)

Top Requests/Airplay-National

BRUCE SPRINGSTEEN—The River (Columbia)
THE POLICE—Zenyatta Mondatta (A&M)
THE CARS—Panorama (Elektra)
AC/DC—Back in Black (Atlantic)

National Breakouts

CLIMAX BLUES BAND—Flying the Flag (WB)
POWDER BLUES—Uncut (Liberty)
JACK BRUCE—I've Always Wanted to Do This (Epic)
JIMMY CLIFF—I Am The Living (MCA)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel
BREAKOUTS—Billboard Chart Dept summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels

Western Region

• TOP ADD ONS

NEIL YOUNG—Hawks & Doves (Reprise)
CHEAP TRICK—All Shook Up (Epic)
ROCKPILE—Seconds of Pleasure (Columbia)
DIRE STRAITS—Making Movies (WB)

★ TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
AC/DC—Back in Black (Atlantic)
PAT BENATAR—Crimes of Passion (Chrysalis)
SUPERTRAMP—Paris (A&M)

BREAKOUTS

NEW ENGLAND—Explorer Suite (Elektra)
CLIMAX BLUES BAND—Flying the Flag (WB)
THE JIM CARROLL BAND—Catholic Boy (Atco)
THE CLASH—Black Market Clash (Epic)

KMEL-FM—San Francisco (P. Vincent)

- MOON MARTIN—Street Fever (Capitol)
- THE BABYS—On the Edge (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- HEART—Tell It Like It Is (Epic)
- SUPERTRAMP—Paris (A&M)

KLOS-FM—Los Angeles (B. Pineda)

- NEW ENGLAND—Explorer Suite (Elektra)
- THE BABYS—On the Edge (Chrysalis)
- NEIL YOUNG—Hawks & Doves (Reprise)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back in Black (Atlantic)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- THE CARS—Panorama (Elektra)

KSJO-FM—San Jose (F. Andrick)

- THIN LIZZY—Chinatown (WB)
- THE CLASH—Black Market Clash (Epic)
- DIRE STRAITS—Making Movies (WB)
- CHEAP TRICK—All Shook Up (Epic)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THE INMATES—Shot in the Dark (Polydor)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

KGB-FM—San Diego (T. Garcia)

- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds of Pleasure (Columbia)
- MOON MARTIN—Street Fever (Capitol)
- CLIMAX BLUES BAND—Flying the Flag (WB)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)

KOME FM—San Jose (D. Jang)

- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- JOE JACKSON—Beat Crazy (A&M)
- GEORGE THOROGOOD—More George Thorogood & the Destroyers (Rounder)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- AC/DC—Back in Black (Atlantic)
- SUPERTRAMP—Paris (A&M)

KBPI-FM—Denver (F. Cody/P. Strider)

- ROCKPILE—Seconds of Pleasure (Columbia)
- 707—(Casablanca)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- RANDY MEISNER—One More Song (Epic)
- JOHN COUGAR—Nothing Matters & What If It Did (Riva)

KISW FM—Seattle (S. Slaton)

- THIN LIZZY—Chinatown (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- AC/DC—Back in Black (Atlantic)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- ANGEL CITY—Dark Room (Epic)
- MOLLY HATCHET—Beatin' the Odds (Epic)

KZEL-FM—Eugene (C. Haverick/P. Mays)

- CHEAP TRICK—All Shook Up (Epic)
- ROCKPILE—Seconds of Pleasure (Columbia)
- XTC—Black Sea (Virgin)
- TAJ—Day for Night (Fantasy)
- NEIL YOUNG—Hawks & Doves (Reprise)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back in Black (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- THE JIM CARROLL BAND—Catholic Boy (Atco)

Midwest Region

• TOP ADD ONS

THIN LIZZY—Chinatown (WB)
NEIL YOUNG—Hawks & Doves (Reprise)
CRITICAL MASS—It's What's Inside That Counts (MCA)
GEORGE THOROGOOD—More George Thorogood & the Destroyers (Rounder)

★ TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
PAT BENATAR—Crimes of Passion (Chrysalis)
AC/DC—Back in Black (Atlantic)
KANSAS—Audio Visions (Kirshner)

BREAKOUTS

CLIMAX BLUES BAND—Flying the Flag (WB)
DONNY IRIS—Back on the Streets (Midwest)
MAX WEBSTER—Universal Juveniles (Mercury)
MICHAEL STANLEY BAND—Heartland (EMI-America)

WABX FM—Detroit (J. Duncan)

- GEORGE THOROGOOD—More George Thorogood & the Destroyers (Rounder)
- CRITICAL MASS—It's What's Inside that Counts (MCA)
- MOON MARTIN—Street Fever (Capitol)
- MAX WEBSTER—Universal Juveniles (Mercury)
- THIN LIZZY—Chinatown (WB)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- AC/DC—Back in Black (Atlantic)
- THE CARS—Panorama (Elektra)

KSHE FM—St. Louis (R. Balo)

- TROOPER—(MCA)
- ROCKPILE—Seconds of Pleasure (Columbia)
- THIN LIZZY—Chinatown (WB)
- CLIMAX BLUES BAND—Flying the Flag (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI-America)
- SUPERTRAMP—Paris (A&M)
- KANSAS—Audio Visions (Kirshner)

WMMS FM—Cleveland (J. Gorman)

- THIN LIZZY—Chinatown (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THE INMATES—Shot in the Dark (Polydor)
- LEO SAYER—Living in a Fantasy (WB)
- DAZZ BAND—Invitation to Love (Motown)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI-America)
- BREATHLESS—Nobody Leaves This Song Alive (EMI-America)
- PAT BENATAR—Crimes of Passion (Chrysalis)

WWWW FM—Detroit (F. Holler)

- BILLY THORPE—21st Century Man (Elektra)
- CRITICAL MASS—It's What's Inside That Counts (MCA)
- XTC—Black Sea (Virgin)
- GEORGE THOROGOOD—More George Thorogood & the Destroyers (Rounder)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back in Black (Atlantic)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- SUPERTRAMP—Paris (A&M)

WYDD FM—Pittsburgh (J. Kinney)

- NEIL YOUNG—Hawks & Doves (Reprise)
- DONNY IRIS—Back on the Streets (Midwest)
- DIRE STRAITS—Making Movies (WB)
- ANGEL CITY—Dark Room (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- KANSAS—Audio Visions (Kirshner)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- DOOBIE BROTHERS—One Step Closer (WB)

WQFM FM—Milwaukee (M. Wolf)

- NEIL YOUNG—Hawks & Doves (Reprise)
- ROCKPILE—Seconds of Pleasure (Columbia)
- RANDY MEISNER—One More Song (Epic)
- DONNY IRIS—Back On The Streets (Midwest)
- MICHAEL STANLEY BAND—Heartland (EMI-America)
- AC/DC—Back in Black (Atlantic)
- THE ALAN PARSONS PROJECT—The Turn of a Friendly Card (Arista)
- BRUCE SPRINGSTEEN—The River (Columbia)
- CHEAP TRICK—All Shook Up (Epic)

WEBN-FM—Cincinnati (C. Gary)

- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DEVO—Freedom of Choice (WB)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- AC/DC—Back in Black (Atlantic)

Southeast Region

• TOP ADD ONS

NEIL YOUNG—Hawks & Doves (Reprise)
THIN LIZZY—Chinatown (WB)
THE BABYS—On the Edge (Chrysalis)
ROCKPILE—Seconds of Pleasure (Columbia)

★ TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
THE CARS—Panorama (Elektra)
THE DOOBIE BROTHERS—One Step Closer (WB)
THE POLICE—Zenyatta Mondatta (A&M)

BREAKOUTS

POWDER BLUES—Uncut (Liberty)
JIMMY CLIFF—I Am the Living (MCA)
CLIMAX BLUES BAND—Flying the Flag (WB)
DONNY IRIS—Back on the Streets (Midwest)

WRAS FM—Atlanta (N. Venable)

- NEIL YOUNG—Hawks & Doves (Reprise)
- DONNY IRIS—Back on the Streets (Midwest)
- LOVERBOY—(Columbia)
- THIN LIZZY—Chinatown (WB)
- STEVIE WONDER—Hotter Than July (Tamla)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- B-52's—Wild Planet (WB)
- THE POLICE—Zenyatta Mondatta (A&M)

WHFS FM—Bethesda (D. Einstein)

- POWDER BLUES—Uncut (Liberty)
- LOVERBOY—(Columbia)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THIN LIZZY—Chinatown (WB)
- JIMMY CLIFF—I Am the Living (MCA)
- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain in Light (Sire)
- STEVIE WONDER—Hotter Than July (Tamla)
- THE POLICE—Zenyatta Mondatta (A&M)

WSHE-FM—Ft. Lauderdale (R. Mirsky)

- THE BABYS—On the Edge (Chrysalis)
- TALKING HEADS—Remain in Light (Sire)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- CHEAP TRICK—All Shook Up (Epic)
- THE CARS—Panorama (Elektra)

ZETA-7 (WORJ-FM) Orlando (B. Mims)

- NEIL YOUNG—Hawks & Doves (Reprise)
- THIN LIZZY—Chinatown (WB)
- CLIMAX BLUES BAND—Flying the Flag (WB)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- GEORGE THOROGOOD—More George Thorogood & the Destroyers (Rounder)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- MOLLY HATCHET—Beatin' the Odds (Epic)
- YES—Drama (Atlantic)

WKDF-FM—Nashville (M. Beck)

- MOON MARTIN—Street Fever (Capitol)
- ROCKPILE—Seconds of Pleasure (Columbia)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- KANSAS—Audio Visions (Kirshner)

WQDR-FM Raleigh (D. Brumty)

- JOE JACKSON—Beat Crazy (A&M)
- THE BABYS—On the Edge (Chrysalis)
- DIRE STRAITS—Making Movies (WB)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- THE ALAN PARSONS PROJECT—The Turn of a Friendly Card (Arista)
- ROCKPILE—Seconds of Pleasure (Columbia)
- STEVIE WONDER—Hotter Than July (Tamla)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes of Passion (Chrysalis)
- THE DOOBIE BROTHERS—One Step Closer (WB)

Southwest Region

• TOP ADD ONS

NEIL YOUNG—Hawks & Doves (Reprise)
THIN LIZZY—Chinatown (WB)
XTC—Black Sea (Virgin)
ROCKPILE—Seconds of Pleasure (Columbia)

★ TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
ROLLING STONES—Emotional Rescue (Rolling Stone)
THE BABYS—On the Edge (Chrysalis)
KANSAS—Audio Visions (Kirshner)

BREAKOUTS

JACK BRUCE—I've Always Wanted to Do This (Epic)
EARTH WIND & FIRE—Faces (Columbia)
HARRY CHAPIN—Sequel (Boardwalk)
STEVIE WONDER—Hotter Than July (Tamla)

KZEW FM—Dallas (J. Dolan)

- XTC—Black Sea (Virgin)
- THIN LIZZY—Chinatown (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THE CARS—Panorama (Elektra)
- THE BABYS—On the Edge (Chrysalis)
- THE KANSAS—Audio Visions (Kirshner)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

KLBJ FM—Austin (G. Mason/T. Quarles)

- CAPTAIN BEEFHEART—Doc at the Radar Station (Virgin)
- THIN LIZZY—Chinatown (WB)
- RANDY MEISNER—One More Song (Epic)
- NEIL YOUNG—Hawks & Doves (Reprise)
- CHEAP TRICK—All Shook Up (Epic)
- ROCKPILE—Seconds of Pleasure (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- JOE JACKSON—Beat Crazy (A&M)
- ROBERT PALMER—Clues (Island)

KATT FM—Oklahoma City (M. Dempsey/C. Ryan)

- ROCKPILE—Seconds of Pleasure (Columbia)
- NEIL YOUNG—Hawks & Doves (Reprise)
- XTC—Black Sea (Virgin)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- KANSAS—Audio Visions (Kirshner)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

KMOD-FM—Tulsa (B. Bruno/C. West)

- DIRE STRAITS—Making Movies (WB)
- CHEAP TRICK—All Shook Up (Epic)
- THE ALAN PARSONS PROJECT—The Turn of a Friendly Card (Arista)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- ROMEOS—Rock & Roll & Lean & Death (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back in Black (Atlantic)
- QUEEN—The Game (Elektra)

KDKB-FM—Phoenix (J.D. Freeman)

- RANDY MEISNER—One More Song (Epic)
- EARTH WIND & FIRE—Faces (Columbia)
- STEVE GOODMAN—Hot Spot (Elektra)
- STEVIE WONDER—Hotter Than July (Tamla)
- BRUCE SPRINGSTEEN—The River (Columbia)
- CHRISTOPHER CROSS—(WB)
- HARRY CHAPIN—Sequel (Boardwalk)

KWFM-FM—Tucson (J. Bay/J. Owens)

- HEAD EAST—U.S. 1 (A&M)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- ROCKPILE—Seconds of Pleasure (Columbia)
- JACK BRUCE—I've Always Wanted to do This (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- THE DOOBIE BROTHERS—One Step Closer (WB)

Northeast Region

• TOP ADD ONS

NEIL YOUNG—Hawks & Doves (Reprise)
THIN LIZZY—Chinatown (WB)
CLIMAX BLUES BAND—Flying the Flag (WB)
JOEY WILSON—Going Up (Modern)

★ TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
THE POLICE—Zenyatta Mondatta (A&M)
THE CARS—Panorama (Elektra)
CHEAP TRICK—All Shook Up (Epic)

BREAKOUTS

JACK BRUCE—I've Always Wanted To Do This (Epic)
POWDER BLUES—Uncut (Liberty)
JIMMY CLIFF—I Am the Living (MCA)
EARTH WIND & FIRE—Faces (Columbia)

WNEW-FM—New York (M. McIntyre)

- JACK BRUCE—I've Always Wanted To Do This (Epic)
- NEIL YOUNG—Hawks & Doves (Reprise)
- CLIMAX BLUES BAND—Flying the Flag (WB)
- THIN LIZZY—Chinatown (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- CHEAP TRICK—All Shook Up (Epic)

WRNW FM Briarcliff Manor (R. Rizzi)

- JIMMY CLIFF—I Am The Living (MCA)
- RUPERT HOLMES—Adventure (MCA)
- NEIL YOUNG—Hawks & Doves (Reprise)
- CLIMAX BLUES BAND—Flying the Flag (WB)
- EARTH, WIND & FIRE—Faces (Columbia)
- JOEY WILSON—Going Up (Modern)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DIRE STRAITS—Making Movies (WB)
- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE COCKBURN—Humans (Millennium)

WCMF-FM Rochester (T. Edwards)

- STEVIE WONDER—Hotter Than July (Motown)
- JOAN JETT—Bad Reputation (Black Heart)
- JACK BRUCE—I've Always Wanted To Do This (Epic)
- THIN LIZZY—Chinatown (WB)
- JOEY WILSON—Going Up (Modern)
- XTC—Black Sea (Virgin)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- PETER GABRIEL—(Mercury)

WOUR-FM—Utica (D. Edwards)

- NEIL YOUNG—Hawks & Doves (Reprise)
- MOON MARTIN—Street Fever (Capitol)
- DONNY IRIS—Back On The Streets (Midwest)
- JOEY WILSON—Going Up (Modern)
- STEVIE WONDER—Hotter Than July (Tamla)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- THE CARS—Panorama (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MOLLY HATCHET—Beatin' The Odds (Epic)

WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

- NEIL YOUNG—Hawks & Doves (Reprise)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- THIN LIZZY—Chinatown (WB)
- NEW ENGLAND—Explorer Suite (Elektra)
- THE BABYS—On the Edge (Chrysalis)
- POWDER BLUES—Uncut (Liberty)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- JOHN LENNON—Starting Over (Geffen)

WBCN-FM—Boston (J. Mack)

- DIRE STRAITS—Making Movies (WB)
- JOAN JETT—Bad Reputation (Black Heart)
- ROBIN LANE & THE CHARTBUSTERS—Five Live (WB)
- POWDER BLUES—(Liberty)
- PRINCE—Dirty Mind (WB)
- SUZI QUATRO—Rock Hard (Dreamland)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)
- TALKING HEADS—Remain In Light (Sire)

WMMR-FM—Philadelphia (J. Bonadonna)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- DIRE STRAITS—Making Movies (WB)
- JOEY WILSON—Going Up (Modern)
- DONNY IRIS—Back On The Streets (Midwest)
- THIN LIZZY—Chinatown (WB)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE POLICE—Zenyatta Mondatta (A&M)
- SUPERTRAMP—Paris (A&M)

WBRU-FM—Providence (C. Berman)

- NEIL YOUNG—Hawks & Doves (Reprise)
- EARTH, WIND & FIRE—Faces (Columbia)
- JIMMY CLIFF—I Am The Living (MCA)
- RORY GALLAGHER—Face To Face (Blue Sky)
- BUS BOYS—Minimum Wage Rock & Roll (Arista)
- PSYCHOTIC PINEAPPLE—Where's The Party (Richmond)
- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- THE POLICE—Zenyatta Mondatta (A&M)
- ELVIS COSTELLO—Taking Liberties (Columbia)

WHCN-FM—Hartford (E. O'Connell)

- THIN LIZZY—Chinatown (WB)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- NEIL YOUNG—Hawks & Doves (Reprise)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- THE POLICE—Zenyatta Mondatta (A&M)
- CHEAP TRICK—All Shook Up (Epic)

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher

MARC KREINER
&
TOM COSSIE
of
MK PRODUCTIONS INC.

proudly announce their
third consecutive year
of exclusive representation
of

CHIC

as Artists and Record Producers

MK

(213) 451-8841

AOR Radio Today: Has It Gone Lily-White?

Continued from page 1

"As we see more true r&b we will be able to play it. We didn't feel that disco was right for our station and many AOR stations felt this way, which tended to keep all black music off these stations. We might be able to play some of the new Donna Summer if we can break down the prejudice to disco."

Notes Keith Isley, program director of WINZ-FM in Miami. "It's not a bias against black product. But anytime we play anything with a disco/dance beat, we get strong negative reaction from our audience."

States Neil Mirsky, program director of WSHE-FM in Ft. Lauderdale. "Right now, black artists are heavily tied to the disco image, which is a strong no-no for AOR stations."

With radio formats becoming more and more fractionalized, AOR in particular has narrowed its playlists to incorporate only those groups and sounds that cater to the die-hard rock listener.

Unfortunately, there is little music being made by black musicians that fall into an AOR format. "It has nothing to do with race," says Janel Dolan, music director at KZFW-FM in Dallas.

"Most of it tends to be r&b, funk or disco. We don't play anything on the fringes. Dallas-Ft. Worth wants rock'n'roll, purist rock, and that's what we give them.

"I think it's volume we can't play so many talented artists. But the color of one's skin has nothing to do with airplay. It's the flavor of the record."

Says Beau Phillips, program director of KISW-FM in Seattle. "There is no conscious effort being made not to play black music. But the competitive Seattle market doesn't allow it. Ninety-three percent of the population is Caucasian. We had to take a stand, we made the commitment to be rock station and nothing else.

"Besides, there is nothing black that rocks. If there was a black act that sounded like Bruce Springsteen we would play it," says Phillips.

"What has happened since 1976 is that album rock stations have become more narrowly defined as album rock," explains Kurt Hanson, a programming consultant who works for top AOR stations.

"As far as I know in the last three years the only black acts who received play on mainstream AOR were Jimi Hendrix and the Doobie Sisters. And there's nothing black about Hendrix's music.

Records "blown up" in Steve Dahl's anti-disco campaign in Chicago were by white artists such as Barbra Streisand and the Bee Gees. Notes Hanson, "the anti-disco anger was against disco that was being shoved down the audience's throats and it was clearly a white thing."

Hansen's firm, Chicago Programming Resources, closely studies radio programming habits using computers. Hansen's conclusion is little or nothing to do with programming decisions, he believes.

"They stopped playing Roberta Flack and at the same time stopped playing Maureen McGovern," he observes. "Anything that doesn't fit the format is perceived as a tune-out."

Notes Tom Hadges, program director of KLOS-FM in Los Angeles: "We look at as band that will make dance music. It's inappropriate for me to play dance music. We're not playing Talking Heads and they're white Black musicians who play hard rock get played but that's not what's coming from black musicians.

"Stevie Wonder in his 'Innervisions' time was played when I was at KBCN-FM because I had now he looked at as dance music. If you're programming to a specific group, you have to be consistent. I like going to a classical station and asking why they're not playing black composers," says Hadges.

"Black people have to have the sound," says John Sebastion, program director of WCOZ-FM in Boston. "If it sounds like rock'n'roll we'll play it. We want to be r&b radio stations not playing Led Zeppelin. We're looking for a certain sound and if it keeps with the original sound that started with Elvis, Chuck Berry and Little Richard, then we'll play it. We don't care about skin color."

Says Charlie Kendall, program director of WMMR-FM in Philadelphia. "It's up to the music the musicians play not the color of their skin. When I was at WMMC in Cleveland, Al Green was a staple. "I got to WMMR in January and have been trying to depolarize this station. It was all white. I've taken a listener survey by mail and people want to hear Earth, Wind & Fire. If p.d.s would find out what listeners want to hear they would find the listeners have broader tastes than they think," says Kendall.

Adds Neil Mirsky of WSHE-FM. "We don't have a hard and fast rule about playing black product. "We've simply become purists in terms of rock'n'roll. For example, we used to play quiet a bit of Stevie Wonder But now he has such mass appeal at Top 40 and adult contemporary stations that he no longer is in our regular rotation.

"It's more a function of the type of music," agrees Alan Sneed, program director of WKLS-FM in Atlanta. "There's a local black band, Mothers Finest, that fits our rock format well and receives a lot of airplay. Conversely, Olivia Newton-John is

(Continued on page 39)

Goodphone Commentaries Stocking Christmas Hits

By DR. DEMENTO

LOS ANGELES—With Christmas just a few short weeks away, now's the time to stock up on some holiday hits for the turntables.

Do I hear a "Bah Humbug?" One might well think Ebenezer Scrooge himself is programming most stations today, judging by the amount of Christmas cheer we've heard on the air the past few years.

Christmas comes but once a year, and it's the closest thing we have to a universal celebration. Is there really no room on the playlist?

Of the releases for Christmas 1980 to report on yet, at this writing, and it may already be a bit late for a new release to start gathering momentum, there are a handful of records around, though, that are far more than ghosts of Christmases past, ones by the Kinks, Eagles, Elton John (especially the B-sides), Keith Richards, Willie Nelson, Elvis Presley, and the Beach Boys to name a few, and of course the absolutely timeless "Phil Spector Christmas Album."

Turning to the comedy/novelty area, "Santa Claus And his Old Lady" by Cheech & Chong is essential for an AOR Yuletide. Alas it was never on an LP, and copies may be hard to find, but well worth the effort.

For more adventurous programmers I heartily recommend Tom Lehrer's delicious satire "A Christmas Carol," readily available on the Reprise LP "An Evening Wasted With Tom Lehrer."

And this would certainly be the year to revive the original "Chipmunk Song" by David Seville, which incidentally was the last Christmas record ever to hit No. 1 on the Billboard Hot 100 (in 1958).

Not every station is going to want to put this into heavy rotation this year, but there are plenty of other great holiday records to choose from, in just about every style. Christmas 1980 should be every bit as hearty a celebration as Christmas 1958 was, and there's no reason music radio shouldn't be a part of it.

Dr. Demento is the well-known radio personality and a former contributor to the Goodphone Letter, recently acquired by Billboard.

New On The Charts

Tierra
"Together"—

Though this track is culled from its third album, this is the first to be on across the board hit. Beginning in the group's native Los Angeles, the sound of this creamy, but soulful r&b ballad is now making its way across the U.S.

Tierra consists of guitarist/vocalist Rudy Salas; vocalist/trombonist/timbales player Steve Salas, keyboards/vocalist Joey Guerra, reed-player Bobby Navarro, percussionist Andre Baeza, bassist Steve Falmir and drummer Phil Madayag.

Rudy and Steve Salas have been making music since the ages of 11 and 9, respectively, through such bands as the Percussions, the Jaguars and El Chicano. Thus, Tierra was born in 1972 and two albums were recorded, one for 20th Century, and the other for Salsoul.

Now, on Boardwalk, Tierra is readying the release of its next album, "City Nights." Besides the hit rearrangement of the title cut song on "Together," famed Willie Bobo guests on the samba styled "Time To Dance."

The fact that Tierra is Chicano is evident throughout the album but it is the fiery "Let's Stop Running" which humorously touches on the questions of pride and heritage.

It is no wonder that Tierra has prompted flowery comments from such expert musicians as Stanley Clarke who said of them, "A lot of fire, a lot of musicianship."

Tierra is managed by Amani Gardner and Stan Levy at Artist Services Inc., 1225 Malcolm Ave., Los Angeles, Calif. 90024. The phone number is (213) 475-8505. There is no booking agent yet

Junk All-News At 2 WBREs; Adopt New Calls

SCRANTON – WBRE-AM-FM phased out its all-news simulcasting format in this market, following its takeover Oct. 23 by Northeast Radio Inc., and is splitting into two music formats.

The stations, sold for a reported $850,000, have new calls, WKRZ-AM will broadcast music from the 1940s, '50s and '60s, while WKRZ-FM moves to a MOR/AC format.

Only six of the station's 18 employes, most of whom were news reporters, were able to keep their jobs. Nine new employees were added.

Jim Shea, a former sales manager at Boston's WBCN-AM and a partner in Northeast Radio, is the new station manager. Jim Rising, who comes from Northeast headquarters in Springfield, Mass., is the new operations director

Mike Harrison

LOS ANGELES—Welcome to the futuristic '80s, in which media-rock no longer resonates the peak of its hierarchy "king"—but rather, "boss."

Bruce Springsteen came to Southern California this past Halloween weekend marking the two-thirds point of the first leg in his current superstars gathering tour.

Playing four highly successful concerts at L.A.'s Sports Arena, Springsteen and Co., sparked by one of the biggest media buzzes to hit these parts in a long time, charged the normally smog-choked Southland air (and airwaves) with a much needed megadose of rock 'n' roll positivism.

He even threw his considerable weight behind the current consumer drive calling for legislation to curtail rampant ticket agency price gouging here in California where it's not unusual for a concert ticket with $12.50 face value to go for $25.

(Springsteen was reportedly outraged upon learning that agencies had scooped up choice seats for his shows and were selling them to his fans at grossly inflated markups.)

The gesture, when added to the tremendous appeal of his talent and persona, locked up Springsteen's image among West Coasters as "a man of the people."

This was in evidence as I answered listener phones at KMET-FM over the weekend. Never before have I heard so many diverse listeners refer to an artist as being "one of us."

One woman exclaimed, "My goodness—he actually came down into the crowd and sang among the audience. Not many performers can do that and not get hurt!" (How's that for a statement of the times?)

Springsteen brings back to rock a vibration, ambience and attitude mostly relegated at this late point in time (on the rock calendar) to the lusty memories of the music's more mature fans.

He projects that long dried-up passion, an intensity mixed with street wisdom, vulnerability, the glorification of common existence, sensitivity-oriented machismo, romance, fun-loving sensuality, rational rebellion and credibility so intense that it transcends the limitations imposed by the fallacy idea that rock 'n' roll is a business.

How refreshing to peruse the unusually orderly audience in this state-of-the-art affair and be reassured that rock 'n' roll is not the exhibitionist domain of any particular demographic or lifestyle-fragment as so many a programming fiasco would have us believe.

Men, women, boys and girls (with many in costume for the Halloween night performance) all shared a common enthusiasm for that which was basic and overtly good about the music and its presentation. Quality remains the highest common denominator when placed with convolution before the masses.

It seems crazy now that back in the mid-'70s, when the "Born To Run" album was receiving unanimous raves from both critics and fans and Springsteen's face was plastered simultaneously on the front pages of Time and Newsweek, that many so called mass appeal Top 40 stations (enough to "kill" the record) refused to play the title track because it was not selling up to their requirements in its 45 r.p.m. configuration. They also killed the followup, "Tenth Avenue Freezeout." To justify this action they called all the other possible factors regarding Springsteen a hype.

Enter the age of commercial album consciousness and the emergence of Top Tracks radio as the primary messenger of the hits and the phenomenal success and contribution of Bruce Springsteen cannot be denied.

But it is now 1980, and the cultural backdrop against which an older rock 'n' roll hits itself has greatly changed since the golden '50s, '60s and early '70s—the days of relative prosperity and a post-war baby youth culture.

A rock 'n' roll star cannot easily rise higher than the position of rock itself within society or the major mediums presenting it.

Considering the nature of these mature, fractionalized and distracted days, Bruce Springsteen's accomplishment within the rock arena is to be lauded, admired and preserved as a scarce natural resource

* * *

John Mouth Calls A Record Company: As promised last week, our imaginary syndicated ear personality, John Mouth, trys to establish contact with a major label, Old-Line Records. The following is a dramatization.

Receptionist: Hello, Old-Line Records.

(Continued on page 39)

Royal Radio Special

ATLANTA—A Billy Joe Royal radio special is available in limited quantities through Lowery Music and Kat Family Productions.

Included in the 20-minute program are cuts from Royal's debut Mercury LP, "Billy Joe Royal," and an interview by Dale O'Brien, music director of WZGC-FM in Atlanta.

Radio stations may order a copy of the special through Butch Lowery, Lowery Music, 3651 Clairmont Rd. N.E., Atlanta, Ga. 30305 (404) 325-0832.

THEIR FIRST WAS. THEIR SECOND IS.

THE ROMANTICS, "NATIONAL BREAKOUT."

ON NEMPEROR RECORDS AND TAPES.

Distributed by CBS Records © 1980 CBS Inc. JC-36891
Produced by Pete Solley Spider Management

Bob Kingsley

Dottie West

AOR Radio Today: Has It Gone

● Continued from page 1

"As we see more true r&b we will be able to play it. We didn't feel that disco was right for our station and many AOR stations felt this way, which tended to keep all black music off these stations. We might be able to play some of the new Donna Summer if we can break down the prejudice to disco."

Notes Keith Isley, program director of WINZ-FM in Miami: "It's not a bias against black product. But anytime we play anything with a disco/ dance beat, we get strong negative reaction from our audience."

States Neil Mirsky, program director of WSHF-FM in Ft Lauderdale: "Right now, black artists are heavily tied to the disco image, which is a strong no-no for AOR stations."

With radio formats becoming more and more fractionalized, AOR in particular has narrowed its playlists to incorporate only those groups and sounds that cater to the die-hard rock listener.

Unfortunately, there is little music being made by black musicians that fall into an AOR format. "It has nothing to do with race," says Janet Dolan, music director at KZEW-FM in Dallas.

"Most of it tends to be r&b, funk or disco. We don't play anything on the fringes. Dallas/ Ft Worth wants rock'n'roll, purest rock, and that's what we give them.

"I think it's a shame we can't play so many talented artists. But the color of one's skin has nothing to do with airplay. It's the flavor of the record."

Says Beau Philips, program director of KISW-FM in Seattle: "There is no conscious effort being made not to play black music. But the competitive Seattle market doesn't allow it. Ninety-three percent of the population is Caucasian. We had to take a stand, we made the commitment to be rock station and nothing else.

"Besides, there is nothing black that rocks. If there was a black act that sounded like Springsteen we would play it," says Phillips.

"What has happened since 1976 is that album rock stations have become more strictly defined as album rock," explains Kurt Hanson, a programming consultant who works for top AOR stations.

"As far as I know in the last three years the only black acts who received play on mainstream AOR were Jimi Hendrix and the Pointer Sisters. And there's nothing black about Hendrix's music.

Records "blown up" in Steve Dahl's antidisco campaign in Chicago were by white artists such as Barbra Streisand and the Bee Gees, notes Hanson. "The greatest anger was against disco that was being shoved down the audience's throats and it was disco by white artists."

Hansen's firm, Chicago Programming Resources, closely studies radio programming habits using computers. Anti-black sentiments have little or nothing to do with programming decisions, he believes.

"They stopped playing Roberta Flack and at the same time stopped playing Maureen McGovern," he observes. "Anything that doesn't fit the format is perceived as a tune-out".

Notes Tom Hadges, program director of KLOS-FM in Los Angeles: "We look at it as hard rock versus dance music. It's inappropriate for me to play dance music. We're not playing Talking Heads and they're white. Black musicians who play hard rock get played but that's not what's coming from black musicians.

"Stevie Wonder in his 'Innervisions' time was played when I was at WBCN-FM (Boston) but now he's looked at as dance music. If you're programming to a specific group, you have to be consistent. It's like going to a classical station and asking why they're not playing black composers," says Hadges.

"Black product has to have the sound," says John Sebastion, program director of WCOZ-FM in Boston. "If it sounds like rock'n'roll we'll play it. It's the same as r&b stations not playing Led Zeppelin. We're looking for a certain sound and if it keeps with the original sound that started with Elvis, Chuck Berry and Little Richard, then we'll play it. We don't care about skin color."

Says Charlie Kendall, program director of WMGK-FM in Philadelphia: "It's up to the music the musicians play not the color of their skin. When Cleveland, Al

"I got to W have been tri station. It was listener surve want to hear pds would t want to hear teners have bo think," says K

Adds Neil M "We don't hur about playi "We've simpl

LOS ANGE futuristic '80s, no longer con hierarchy "boss."

Bruce Sprin en California weekend mar point of the fir per-status gath

Playing highly succe concerts at I Sports A Springsteen Co., sparked b of the big media buzzes t these parts in a time, charged choked South waves) with a dose of rock 'n

He even the weight behind drive calling f rampart ticket here in Califo usual for a c $12.50 face val

Springsteen raged upon lo had scooped u shows and we fans at grossly

This gesture tremendous ap persona, locke age among We of the people."

This was th sweted listener FM over the w have I heard s ers refer to an us."

One woma goodness- he into the crowd audience Not do that and t that for a state

Springsteen vibration, amo mostly relegate time (on the r duely memorie mature fans.

He projects passion, an in street wisdom, t rification of co tivity-orienta mance, fun-lo rebellion and that it transcend proof by the glaring idea that rock 'n' roll is a business.

How refreshing to peruse the unusually orderly audience at this state-of-the-art affair and be reassured that rock 'n' roll is not the totalitarian domain of any singular demographic or lifestyle-fragment as so many a programming fanatic would have us believe.

Men, women, boys and girls (with many in costume for the Halloween

quantities through Lowery Music and Kat Family Productions.

Included in the 20-minute program are cuts from Royal's debut Mercury LP, "Billy Joe Royal," and an interview by Dale O'Brien, music director of WZGC-FM in Atlanta.

Radio stations may order a copy of the special through Butch Lowery, Lowery Music, 3051 Clairmont Rd. N.E., Atlanta, Ga. 30305, (404) 325-0832.

Goodphone Commentaries

Stocking Christmas Hits

By DR. DEMENTO

LOS ANGELLES With Christmas just a few short weeks away, now's the time to stock up on some holiday hits for the turntables.

Do I hear a "Bah-Humbug"? One might well think Ebenezer Scrooge himself is programming most stations today, judging by the amount of Christmas cheer we've heard on the air the past few years.

Christmas comes but once a year, and it's the closest thing we have to a universal celebration. Is there really no room on the playlist?

No new releases for Christmas 1980 to report on yet, at this writing, but it may already be a bit late for a new release to start gathering momentum. There are a lot of older records around, though, that are far more than ghosts of Christmases past. Jones by the Kinks, Eagles, Elton John (especially the B-sides), Keith Richards, Willie Nelson, Elvis Presley, and the Beach Boys to name a few, and of course the absolutely timeless "Phil Spector Christmas Album."

Turning to the comedy/novelty area, "Santa Claus And his Old Lady" by Cheech & Chong is essential for an AOR Yuletide. Alas, it was never on an LP, and copies may be hard to find, but well worth the effort.

For more adventurous programmers I heartily recommend Tom Lehrer's delicious satire "A Christmas Carol," readily available on the Reprise LP "An Evening Wasted With Tom Lehrer."

And this would certainly be the year to revive the original "Chipmunk Song" by Dick Seville, which incidentally was the last Christmas record ever to hit No. 1 on the Billboard Hot 100 (in 1958).

Not every station is going to want to put that into heavy rotation this year, but there are plenty of other great holiday records to choose from, in just about ever style. Christmas 1980 should be every bit as hearty a celebration as Christmas 1958 was, and there's no reason music radio shouldn't be a part of it.

Dr. Demento is the well-known radio personality and a former contributor to the Goodphone Letter, recently acquired by Billboard.

New On The Charts

Tierra
"Together"

Though this track is culled from its third album, this is the first to be on across the board hit. Beguiling as the group's native Los Angeles, the sound of this creamy but soulful r&b ballad is now making its ways across the U.S.

Tierra consists of guitarist/vocalist Rudy Salas, vocalist/trombonist/ timbales player Steve Salas, keyboards/vocalist Joey Guerra, reeds player Robby Navarrete, percussionist Andre Baeza, bassist Steve Falmar and drummer Phil Madayag.

Rudy and Steve Salas have been making music since the ages of 11 and 9, respectively, through such bands as the Percussions, the Jagstarr and El Chicano. Then, Tierra was born in 1972 and two albums were recorded, one for 20th Century and the other for Subsoil.

Now, on Boardwalk, Tierra is readying the release of its next album, "City Nights." Besides the hit rearrangement of the Intruders' song "Together," famed Willie Bobo guests on the samba styled "Time To Dance."

The fact that Tierra is Chicano is evident throughout the album but it is the fiery "Zoot Suit Boogie" which humorously touches on the questions of pride and heritage.

It is no wonder that Tierra has prompted flowery comments from such expert musicians as Stanley Clarke who said of them, "A lot of fire, a lot of musicianship."

Tierra is managed by Amani Gardner and Stan Levy at Artist Services Inc., 1225 Malcolm Ave., Los Angeles, Calif. 90024. The phone number is (213) 475-8505. There is no booking agent yet.

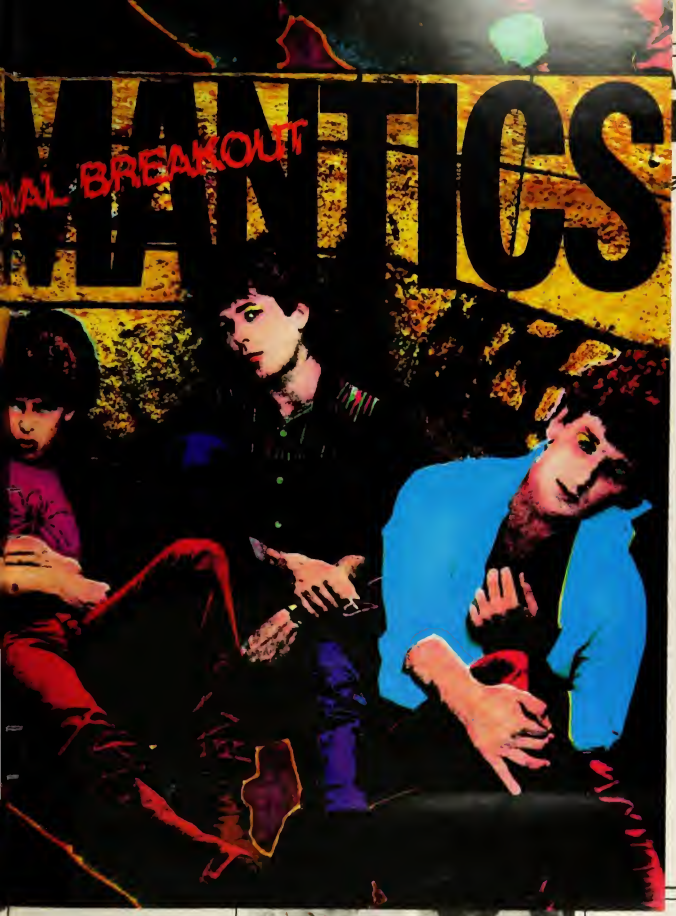
Junk All-News At 2 WBRES; Adopt New Calls

SCRANTON—WBRE-AM-FM phased out its all-news simulcasting format in this market, following its takeover Oct. 23 by Northeast Radio Inc., and is splitting into two music formats.

The stations, sold for a reported $850,000, have new calls WKRZ-AM will broadcast music from the 1940s, '50s and '60s, while WKRZ-FM moves to Top 40 rock.

Only six of the station's 18 employes, most of whom were news reporters, were able to keep their jobs. Nine new employes were added.

Jim Shea, former sales manager at Boston's WROR-AM and a partner in Northeast Radio, is the new station manager. Jim Ryang, who comes from Northeast headquarters in Springfield, Mass., is the new operations director.



Bob Kingsley

Dottie West

AOR R

• *Continued from page 1*

"As we see more true r&b
be able to play it. We didn't
disco was right for our stat
many AOR stations felt tl
which tended to keep all bla
off these stations. We might
to play some of the new
Summer if we can break d
prejudice to disco."

Notes Keith Isley, progra
tor of WINZ-FM in Miami.
a bias against black prod
anytime we play anything

Goodpho

Stocking

LOS ANGELES--With
mas just a few short weeks
now's the time to stock up o
holiday hits for the turntable

Do I hear a "Bah-Hu
One might well think Eb
Scrooge himself is progra
most stations today, judging
amount of Christmas cheer
heard on the air the past few

Christmas comes but once
and it's the closest thing we h
universal celebration. Is then
no room on the playlist?

No new releases for Ch
1980 to report on yet, at this v
and it may already be a hit la
new release to start gatherin
mentum. There are a lot of old
ords around, though, that
more than ghosts of Chris
past. . . ones by the Kinks, I
Elton John (especially the B-
Keith Richards, Willie Nelson
Presley, and the Beach Boys to
a few, and of course the abs
timeless "Phil Spector Christm
bum."

Turning to the comedy/n
area. "Santa Claus And In

New O

Though this track is culled
its third album, this is the first
an across the board hit. Beginni
the group's native Los Angele
sound of this creamy hut soulfu
ballad is now making its way a
the U.S.

Tierra consists of guitarist/v
ist Rudy Salas, vocalist/trombo
timbales player Steve Salas,
boards/vocalist Joey Guerra,
player Robby Navarrete, pe
sionist Andre Baeza, bassist
Falmir and drummer Phil Mad

Rudy and Steve Salas have
making music since the ages
and 9, respectively, through
bands as the Percussions, the
uars and El Chicano. Then, T
was born in 1972 and two alb
were recorded, one for 20th Cer
and the other for Salsoul.

Now, on Boardwalk, Tierr
readying the release of its nex
bum, "City Nights." Besides th
rearrangement of the Intruders'
in "Together," famed Willie Bobo
guests on the samba styled "Time To
Dance."

The fact that Tierra is Chicano is
evident throughout the album but it
is the fiery "Zoot Suit Boogie" which
humorously touches on the ques-
tions of pride and heritage.

It is no wonder that Tierra has
prompted flowery comments from
such expert musicians as Stanley

Only six of the station's 18 em-
ployes, most of whom were news re-
porters, were able to keep their jobs.
Nine new employes were added.

Jim Shea, a former sales manager
at Boston's WROR-AM and a part-
ner in Northeast Radio, is the new
station manager. Jim Rising, who
comes from Northeast headquarters
in Springfield, Mass., is the new op-
erations director.

tions not playing Led Zeppelin.
We're looking for a certain sound
and if it keeps with the original
sound that started with Elvis, Chuck
Berry and Little Richard, then we'll
play it. We don't care about skin
color."

Says Charlie Kendall, program
director of WMMR-FM in Phila-
delphia: "It's up to the music the
musicians play not the color of their

posed by the glaring idea that rock
'n' roll is a business.

How refreshing to peruse the un-
usually orderly audience at this
state-of-the-art affair and be reas-
sured that rock 'n' roll is not the to-
talitarian domain of any singular
demographic or lifestyle-fragment
as so many a programming fanatic
would have us believe.

Men, women, boys and girls (with
many in costume for the Halloween

quantities through Lowery Music
and Kat Family Productions.

Included in the 20-minute pro-
gram are cuts from Royal's debut
Mercury LP, "Billy Joe Royal," and
an interview by Dale O'Brien, music
director of WZGC-FM in Atlanta.

Radio stations may order a copy
of the special through: Butch Low-
ery, Lowery Music, 3051 Clairmont
Rd., N.E., Atlanta, Ga. 30329 (404)
325-0832.

COUNTRY

Love

Country music was created by love, and here is the complete country special about love.

Sometimes happy, sometimes hurtin', but always EXCITING! This 12-hour show, hosted by Dottie West and Bob Kingsley, features 83 separate interviews and 197 songs!

Falling in love and falling out — wild desire and dying flames — break-ups and make-ups!

Kenny Rogers, Barbara Mandrell, Emmylou Harris, Eddie Rabbitt, Conway Twitty, Loretta Lynn, Brenda Lee, Eddy Arnold, Bill Anderson, Don Williams, Olivia Newton-John, Ray Price, Oak Ridge Boys, Tanya Tucker, Chet Atkins, Donna Fargo, John Conlee, Bellamy Brothers and many, many more share their love experiences in their own words and music!

It's a weekend special or midday strip. Your listeners will love it! Free demo and details by calling Rocky Chase, TM Special Projects

(214) 634-8511
CALL COLLECT

TM

TM Special Projects

1349 Regal Row • Dallas, Texas 75247 • Ron Nickell V.P. • (214) 634-8511

©1980 TM Special Projects. All Rights Reserved.

A subsidiary of Shamrock Broadcasting Company, Inc.

Produced By Popular Media Products

Bob Kingsley

Dottie West

Billboard® Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/4/80)

● *Continued from page 26*

● DOOBIES—Dear Susan
● KOOL & THE GANG—Celebration—D 26
● THE POLICE—De Do Do Do De Da Da Da—D 20
● JIMMY HALL—I Am Happy That Love Has Found You—D 30
● JOHN COUGAR—This Time—D 29
● THE JAPORS—Boney Japanese—D 29

WHIT - Montgomery (M. Thomas - MD)

★★ BARBRA STREISAND/BARRY GIBB—Guilty 20 (1)
★★ BRUCE SPRINGSTEEN—Hungry Heart 27 (9)
★★ PAT BENATAR—Hit Me With Your Best Shot 11 (3)
● JOHN COUGAR—This Time 26 (2)
● ROGER DALTREY—Without Your Love 14 (4)
● TIERRA—Together
★★ DOODIE BROS.—One Step Closer
★★ AIR SUPPLY—Every Woman In The World—D 30
● EDGAR WINNITT—I Love A Rainy Night

WIOG - Jackson (L. Adams - MD)

★★ DR. HOOK—Girls Can Get It—D 23
★★ KENNY ROGERS—Lady 3 3
● LEO SAYER—More Than I Can Say 16 (1)
● BILLY JOEL—Sometimes A Fantasy 30 28
● JOHN LENNON—Starting Over 29 26
● THE POLICE—De Do Do De Do Do Do—D
★★ BARBRA STREISAND/BARRY GIBB—Guilty—D 30
● TIERRA—Together
● MARCY LEVY/ROBIN GIBB—Help Me
★★ RONNIE MILSAP—Modern Woman Fool
● KOOL & THE GANG—Celebration—D 29
● DIANA ROSS—It's My Turn—D 27

WKTU (FI100) - Miami (M. Shands - MD)

No List

WBUW (BI 105) - Orlando (T. Long - MD)

★★ KENNY ROGERS—Lady 5 4
★★ STEPHANIE MILLS—Never Knew Love Like This Before 19 (8)
★★ BARBRA STREISAND/BARRY GIBB—Guilty 30 25
★★ DR. HOOK—Girls Can Get It—D 23
★★ KENNY ROGERS—Lady 8 3
● LEO SAYER—More Than I Can Say 16 (1)
● PAT BENATAR—Hit Me With Your Best Shot—D 18
● DON WILLIAMS—I Believe In You
● LTD—Dance On—D 30
● AC/DC—You Shook Me All Night Long—D 31
● SALOON—Runaway

WRKQ (Q 105) - Tampa (P. McKay - MD)

★★ BARBRA STREISAND/BARRY GIBB—Guilty 7 1 (9)
★★ PAT BENATAR—Hit Me With Your Best Shot 16 8
★★ AIR SUPPLY—Every Woman In The World 30 (8)
● LEO SAYER—More Than I Can Say 20 18
● JOHN LENNON—Starting Over 29 25
★★ JOHN COUGAR—This Time
★★ HEART—Tell It Like It Is
● THE POLICE—De Do Do De Do Do Do De Do—D 30

● HARRY CHAPIN—Sequel—D 29
● CHEAP TRICK—Dream This Game

WLCY - Tampa (M. Weber - MD)

★★ BARBRA STREISAND/BARRY GIBB—Guilty 26 17
★★ BILL DIAMOND—Love On The Rocks 27 15
★★ AIR SUPPLY—Every Woman In The World 19 13
★★ JIMMY HALL—I'm Happy That Love Has Found You 16 (1)
★★ CHRISTOPHER CROSS—Never Be The Same 14 7
★★ THE NUNDIS—Everybody's Out To Learn Something
★★ DON WILLIAMS—I Believe In You
★★ DIANA ROSS—It's My Turn—D 27
★★ WRITTER JENNINGS—Theme From The Dukes Of Hazzard—D 28
★★ JOHN COUGAR—This Time
★★ ROGER DALTREY—Without Your Love—D 19

WAPE - Orange Park (P. Sebastian - MD)

★★ AIR SUPPLY—Every Woman In The World 23 15
★★ KENNY ROGERS—Lady 6 1
● THE POLICE—De Do Do De Do Do Do Da Da 24 20
● LEO SAYER—More Than I Can Say 15 11
● DUANE NEWTON FEAT. CLIFF RICHARD—Suddenly 19 14
★★ DON WILLIAMS—I Believe In You
★★ HEART—Tell It Like It Is
★★ KOOL & THE GANG—Celebration
★★ RANDY MESSNER—Deep Inside My Heart—D 25
★★ DR. HOOK—Girls Can Get It
★★ BARBRA STREISAND/BARRY GIBB—Guilty
★★ BILL DIAMOND—Love On The Rocks—D 23
★★ HARRY CHAPIN—Sequel—D 28
★★ JOHN LENNON—Starting Over—D 25
★★ BRUCE SPRINGSTEEN—Hungry Heart

WXY (T103) - Jacksonville (M. Pitt - MD)

No List

WKXI - Sarasota (T. William - MD)

★★ KENNY ROGERS—Lady 5 3
★★ STACY LATTISAW—Let Me Be Your Angel 20 17
★★ DIANA ROSS—I'm Coming Out 18 14
★★ ROLLING STONES—She's So Cold 15 11
★★ AC/DC—You Shook Me All Night Long 14 12
★★ BARBRA STREISAND/BARRY GIBB—Guilty
★★ JOHN LENNON—Starting Over
★★ THE REDDINGS—Remote Control
★★ THE NUNDIS—Tommy Japanese—D 29
★★ HEART—Tell It Like It Is

WAXY - Ft. Lauderdale (R. Shaw - PD)

No List

© Copyright 1980, Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

Rules For Entering 1980 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

Awards will be presented according to market size in three categories; markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year

a. AOR b. Top 40/Adult Contemporary, c. Country, d. Black e. Miscellaneous.

Requirements. A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year

a. AOR, b. Top 40/Adult Contemporary, c. Country, d. Black e. Miscellaneous

Requirements. A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year

a. AOR b. Top 40/Adult Contemporary, c. Country, d. Black e. Miscellaneous

Requirements. An air check of an actual broadcast aired between Jan 1 and Oct. 1, 1980. The air check must be on cassette or reel to reel at 7½ ips with mass, telespool, representing one hour of air time. The air check must be accompanied by an official entry form, here included.

IV. Category: Special Programming

a. Station produced; b. Syndicator or network produced

Requirements. A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry

a. Chief Executive in Charge of Promotion, b. National Promotion Person, c. Regional Promotion Person, d. Local Promotion Person, e. Independent Promotion Person

Requirements. Nomination by official nominating ballot.

VI. Category: Military Air Personality Of The Year
International Air Personality Of The Year

Requirements. Same as for U.S. and Canadian air personalities.

Submit all entries to Doug Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 30, 1980

RECORD PROMOTION PERSON NOMINATING BALLOT
Annual competition for the International Radio Programming Forum Awards

I, _____ of _____ nominate the following record promotion persons for the annual competition in the following categories

CHIEF EXECUTIVE IN CHARGE OF PROMOTION _____
Name of Person
_____ _____
Company City

NATIONAL _____
Name of Person Company City

REGIONAL _____
Name of Person
_____ _____
Company City

LOCAL _____
Name of Person
_____ _____
Company City

INDEPENDENT _____
Name of Person
_____ _____
Company City

Please send to Attn: **Nominations**
Doug Hall
Billboard
1515 Broadway
New York, N.Y. 10036

ENTRY FORM
AIR PERSONALITY COMPETITION

Please affix the label to your air personality's air check and send to the judge listed for the personality's region

PLEASE PRINT

Air Personality Station City Format

Does an personality select music? Yes No

Personality has been with station since _____ mo yr

JUDGES

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging

	REGIONAL RATING				FINAL RATING			
Voice								
Timing								
Music selection								
Salesmanship								
Personality definition								
Interest stimulation								
Compatibility with format								
Ability to relate to audience								
Presentation								
Content								
Imagination								
Creativity								
Big-ness								
TOTAL								

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1980

AOR Radio Undergoing Revision?

• Continued from page 32

too disco-oriented to receive airplay at our station

Sneed notes that Jimi Hendrix is a favorite and that black reggae artists like Bob Marley and Peter Tosh receive airplay

Says Mel Karmazin, general manager of WNEW-FM in New York "It depends on what you mean by 'black music' The new Stevie Wonder album gets heavy airplay on WNEW Just last month Richie Havens did a concert for us It's true that a lot of black music is disco, funk and jazz, and that doesn't fit in our format We don't play the latest Bee Gees stuff, and they're white. It has nothing to do with color We're a rock'n'roll station."

Says John Duncan, program director of WABX-FM in Detroit, "It's not a black prejudice but a musical prejudice. If you're going to be an AOR station it doesn't make sense to play that kind of music.

Duncan, who plays classic cuts from the Motown era by artists like Martha & the Vandellas, the Temptations and some jazz/rock fusion by the likes of Stanley Clarke, says that in 1972, when there weren't as many black stations, AOR was compelled to play black music.

"But now if you're trying to service the AOR listener, black music isn't what they're tuned in for"

John Gorman, program director of WMMS-FM in Cleveland, is another p.d who programs the Four Tops, Smokey Robinson, Marvin Gaye and the Supremes in addition to Stevie Wonder, the Isley Brothers and even a local reggae group "I don't think music can be color coded," he says.

Of all black acts, one of the most rock-oriented has been George Clinton's Funkadelic, whose songs are as hard rock as anything by Ted Nugent. Though white audiences buy Funkadelic records, the band is almost never heard on AOR

But neither are such new white acts like Talking Heads or the B-52s heard on AOR radio says Clinton. He considers the format "over 30 rock'n'roll" radio "It's like rock'n'roll trying to hold on to what it considers its roots," says Clinton

Underneath all of the above sentiments, a few comments have surfaced which can be construed to connotate there is more to it than it seems

Sam Bellamy, program director of Los Angeles' KMET-FM has been quoted as saying: "We've just had too many bad experiences (with black-oriented music). Our listeners only want to hear white redneck rock'n'roll.

"We have a format to do and we play the records that fit into that format I'm offended by this whole thing and tired of it being an issue. Why don't black stations play more white product? We have lots of black records in our library," adds Bellamy.

And another unidentified Los Angeles programmer was quoted as saying "You'd be surprised how many times we've played black music and within 15 seconds kids called yelling to 'take off that nigger music'."

With the increased popularity and cross-pollination of dance-oriented music by white rock acts, such as the B-52s, Talking Heads, Devo and others, perhaps the situation will change. Yet most AOR programmers don't see it happening soon.

COSTLY PROGRAMMING

Beautiful Music Outlets' Competition Getting Ugly

By RICHARD M. NUSSER

NEW YORK Competition is fierce among programmers and suppliers of beautiful music and it's getting fiercer.

While the beautiful format remains one of the leaders on the nation's airwaves, the scramble to keep up with shifting audience taste by constantly updating lush programming is proving costly, particularly to independently programmed stations

Large syndicators such as Schulke Radio Productions and Bonneville Broadcasting appear to be taking over with pre-programmed formats that could eliminate the need for program and music directors. Veteran beautiful broadcasters such as WPAT-FM here and WDVR-FM in Philadelphia have opted for syndicated formats after years of developing their own programs.

But the independents are fighting back through the Independent Beautiful Music Assn., a group formed several years ago that now functions as a pool for beautiful stations that can't, or won't, supply their own programming

"We can control our destiny better as an independent," says Beautiful Music Assn. president Art Keller, who is also principal owner of EZ Communications, operators of several beautiful outlets Keller helped launch the organization when he found that programming was short and other indie stations shared his concern with syndicated formats.

"If a syndicator makes a mistake, and everybody makes mistakes, why, we'd sink with them," reasons Keller. "Syndicators take programming out of the individual operators' hands and I objected to that We have to be able to program to our own taste, to suite our own markets demands and philosophies."

Keller says the association is now spending about $150,000 a year to develop beautiful programming for a confederation of 40-50 stations and small packagers and syndicators who split the costs among them depending on how large a market they serve or the number of stations they syndicate

In addition, the organization has signed a deal with Pickwick International and Columbia House to market the output on disks and tape Background music suppliers can also buy the service Starborne Productions is handling the licensing.

The trade group supplies 10%-20% of a station's programming, estimates Keller

"It'll never be 100%," he says. "It's not economical"

Keller believes that there is enough programming available, with the addition of small syndicators such as Noble Broadcast Consultants, Tom Churchill Productions and Master Broadcasting to fill the gap

Keller thinks the tight money situation among American concert masters and music contractors will also ease the current need to go abroad for beautiful music

"It's too costly right now but we think American artists will be getting more competitive in the future," he says

Canada, London and Germany are now considered prime suppliers of the custom beautiful packages, which rely on instrumental versions of contemporary MOR and classic ballads, although vocal treatments of songs that are compatible to beautiful formats are also getting popular.

"Independents are not endangered in any way," says Keller "My group of stations is growing"

Jerry Lee, president of Philadelphia's WEAZ-FM (formerly WDVR-FM), and a long-time indie programmer of beautiful formats, says he studied the situation recently and decided to go with Bonneville "because it was far more economical" than doing his own research and production.

"Listener response has been "very positive," he says.

But what happens to his library of close to 5,000 individual cuts, all of which are stored on individual carts as well as disks?

"It's just sitting there," he says "I guess we'd sell it, but we'd want to keep at least one copy of everything for posterity."

Mike Harrison

• Continued from page 32

Mouth: Hello, this is John Mouth, may I speak with your head of promotion?

Receptionist: Are you with a station?

Mouth: Actually, I'm with about 75 stations and a national cable tv network.

Receptionist: Are you a consultant?

Mouth: No, I do a coast-to-coast syndicated radio show called "This Week In Rock" We highlight the best new records each week, along with the coming hits, features and artist interviews. And on the cable tv network, I do artist interviews and features which are seen in about 3½ million homes.

Receptionist: I'll put you through. (Buzzz)

Promotion Secretary: Promotion

Mouth: This is John Mouth, may I speak with your head of promotion please?

Promo Secretary: Are you with a station?

Mouth: No, but I do a syndicated program on more than 75 major stations and a cable tv show seen in more than 3½ million homes

Promo Secretary: Do you report to any trades?

Mouth: No, but we're heard on all the same stations that do report. But, no, we don't report. Our music is not considered part of their "playlists."

Promo Secretary: Well then, I'll put you through to our publicity department. (Buzzz.)

Publicity Secretary: Publicity.

Mouth: Hello, can you help me?

Publicity Secretary: Most likely.

Vox Jox

NEW YORK Don Moore has joined KXLR-AM Little Rock as program director He comes from KAFM-FM Dallas and was with KMGC-FM Dallas Moore's move to KXLR marks his return to the Shamrock chain Both KXLR and KMGC are owned by Shamrock Broadcasting.

* * *

Scott Robbins has been named operations manager of WCKX-FM Clearwater, Fla, moving up from program director He has been p.d. since Dec 1979 **Anthony Wilson** has left WQUE-FM New Orleans to return to WYLD-FM New Orleans after a two-year absence. **Kerry Walley** has been named p.d. and operations manager of KVOB-AM/KJBS-FM Bastrop, La

* * *

WLMT-FM Wilmington, Ill., has gone on the air with the following lineup. **Joe DeJanovich** in morning drive, music director **Don Beno** in afternoon drive, **Jim Veldhuis** in evenings and **Jan Govednik** at night Beno describes the new station's format as "an adult contemporary Top 40 format with a slight country crossover". **Lisa Friede**, National Radio Broadcasters Assn. operations director since late last year, has been named vice president. She joined the association in 1977 as projects manager

* * *

Toby Arnold & Associates has completed a promo and jingle package for KLAC-AM Los Angeles. The series features 45 top country recording artists in cameo spots. Among the artists heard in the "Nobody Does It Better" spots are **Rex Allen Jr., Tom T. Hall, Barbara Mandrell, Charlie Daniels, Bill Anderson, Larry Gatlin,** the Oak Ridge Boys and **Crystal Gayle.**

* * *

WNBC-AM New York music coordinator and jock **Roz Frank** took part in a Yeshiva Univ. Stern College symposium on "People In Broadcasting" Also taking part was DJ **Al Bernstein** from sister station WYNY-FM New York **Jim Harkey**, record collector and advisor to "The Record Collector Price Guide," is doing a 6 p.m. to midnight show at KBBQ-AM Ventura, Calif.

* * *

WCTC-AM New Brunswick is planning to celebrate its 35th anniversary later this year with a one-year celebration. Operations manager **Jay Myers** is hoping to contact "as many former WCTC staff members as possible and invite them to take part" He will be using tapes of these personalities on the air. . . WBBG-AM Cleveland marked the first year of "Supergold" last month with a countdown of all number one songs for the past 25 years. **Paul Hennings** is marking his 20th year as morning man on WTAR-AM Norfolk, Va Active in community affairs, Hennings is also a director of the Tidewater Broadcasting School

* * *

Sandy Louie is promoted to music director at KFRC-AM in San Francisco. She was previously music assistant AT KGFM-FM in Portland. **Bob Ancheta** takes over the 4 p.m.-8 p.m. shift Monday through Friday. He is former production director and afternoon disk jockey at KGON-FM . . **J.W. Dantz** moves into the 7 p.m.-midnight airshift at KENR-AM in Houston . **Johnny V.** (Velchoff) joins WHYI-FM in Miami/Ft Lauderdale. He was formerly program director and afternoon drive personality of WGRO-FM **Karen Shearer** is the director of creative services at Westwood One . **John E. Douglas** is appointed program director of KNOX-AM in Knoxville

* * *

Chris Manning has joined WLYT-FM (92-Rock) Cleveland He comes from WZZP-FM Cleveland WISN-AM Milwaukee p.d **Dave Denver** has added **Ron Richards** to his jock lineup in middays. Richards comes from WRKR-FM Racine, Wis The rest of this station's lineup is as follows: **Charlie Hanson** from 5 30 to 10 a.m., **Mike Murphy** from 1 to 4 p.m., **Keith Moore** from 4 to 7 p.m., **Tom Carr** from 7 to 10 p.m., **Laurie Sanders** from 10 p.m. to 1 a.m and **Dan Markus** from 1 a.m. to 5:30 a.m.

* * *

Jim Zimmerlin, music director of KVEC-AM in San Luis Obispo, must have some pretty good love fantasies, because he was selected winner of Pavillion Records' "Love Fantasy" contest whereby radioites were asked to reveal their fantasies in order to be eligible to win a video-cassette recorder and a copy of the hit film "10"

* * *

Andy Barber has resigned as program director of KASH-AM Eugene, Ore., and is looking for a new position. He will be at the station until Oct. 31 . **Pete Berry**, known as the Flying Dutchman on the air, has resigned as operations manager-program director-morning personality on WSEZ-FM (Z-93) Winston-Salem, N.C. He joined the station in 1978 when the station went into a contemporary format. He say he was "unable to come to a viable agreement with WSEZ management clearly defining future employment status"

Bubbling Under The HOT 100

101–**BOMB IRAN, Vince Vance & The Valients,** Paid 109
102–**UPTOWN, Prince,** Warner Bros 49559
103–**IF YOU FEEL THE FUNK, LaToya Jackson,** Polydor 2137
104–**THAT'S ALL THAT MATTERS TO ME, Mickey Gilley,** Epic 9 50940
105–**NO BIG DEAL, Ambrosia,** Warner Bros 49590
106–**GYPSY SPIRIT, Pendulum,** Venture 131
107–**RUMOURS OF GLORY, Bruce Cockburn,** Millennium 11975 (RCA)
108–**BEATIN' THE ODDS, Molly Hatchet,** Epic 19 50943
109–**RUNAWAY, Sailor,** Epic 9 50944
110–**SOMEBODY WANTS YOU, Aussie Band,** Real World 7309 (Atlantic)

Bubbling Under The Top LPs

201–**BUS BOYS,** *Minimum Wage Rock & Roll,* Arista AB 4280
202–**PSYCHEDELIC FURS, Psychedelic Furs,** Columbia NJC 36791
203–**ERIC GALE, Touch Of Silk,** Columbia JC 36570
204–**ROSE TATTOO, Rock N' Roll Outlaw,** Mirage WTG 19280 (Atlantic)
205–**CARRIE LUCAS, Portrait Of Carrie,** Solar BXL1 3579 (RCA)
206–**AHMAD JAMALL, Rightsong,** Motown M7-945R1
207–**RORY GALLAGHER, Stage Struck,** Chrysalis CHR 1280
208–**BILLY BURNETTE, Billy Burnette,** Columbia NJC 36762
209–**JIMMY HALL, Touch You,** Epic JE 36516
210–**TANYA TUCKER, Dreamlovers,** MCA MCA-5140

Doobie Bros. Flourish Despite Roadblocks

By ED HARRISON

LOS ANGELES After 10 years and 10 albums, the Doobie Brothers have undergone one facelift after another, with each change elevating the band to new summits of success. Today, the band is more popular than in its mid-'70s heyday.

Yet success has not come without its share of conflicts, bad breaks and change

Manager Bruce Cohn, who's been guiding the band since its inception a decade ago, recounts at least two incidents that nearly resulted in the band's disbandment.

The most recent crisis came last spring when the band was on the verge of the LP, "Minute By Minute" Says Cohn The band stopped. Michael McDonald and Keith Knudsen went one way, Jeff Baxter went another."

Shortly after, drummer John Hartman and Baxter decided to leave to pursue other interests.

"There was a period of tension for awhile that went on for too long until the guys left," says Cohn. "It hindered creativity and slowed things down"

Joining the band in time for its "Minute By Minute" tour were John McFee, guitar; Cornelius Bumpus, sax and Chet McCracken on percussion

Ironically, Cohn feels that "Minute By Minute," which made the Doobies more commercially successful than ever, "sounded disjointed" on initial listen The new album, "One Step Closer" sounds better as a unit

An earlier period of crisis was back in the spring of 1975 when the Doobies took to the road to promote its "Stampede" LP

Lead vocalist Tom Johnston became ill, forcing him to miss the remainder of the tour Guitarist Patrick Simmons, the band's other vocalist at the time, temporarily assumed lead vocals until Jeff Baxter remembered a friend named Michael McDonald whom he felt would fit in well

Shop Talk: Producer Michael Omartian, left, Tom Johnston, center, and manager Bruce Cohn discuss Johnston's upcoming solo LP.

"We rented a warehouse in New Orleans," recalls Cohn, "and Michael learned 20 songs in two days We only missed two dates on the tour and they were made up at the end

"There was a void at the time of 'Livin' On The Fault Line' when people were not willing to accept the new sound," says Cohn

"But changes made the band better and more popular. You have to be willing to change"

If the departure of Baxter and Hartman weren't enough, Cohn recently was confronted with the departure of long-time bassist Tiran Porter, who decided he'd had enough of the road Exit Porter and enter veteran session player Willie Weeks in time for the Doobies' current tour now in progress Concurrently, percussionist/conga player Bobby LaKind, who has played with the Doobies on their last five albums and tours, became a full-time member.

Cohn says there are 13 or 14 musicians now collecting royalty checks.

In addition to managing the Doobies, Cohn is also guiding the solo careers of Tom Johnston and Patrick Simmons Yet outside the Doobie family, his outside projects have been restricted because of his commitment to the Doobies.

But now that the band "is in its best shape," Cohn is looking for an additional act to handle

Cohn has helped the Doobies in their investments, real estate, banking and even mixed the sound at one time. Each member of the band is set up in his own publishing company which Cohn administrates. He also handles the publishing of Michael O'Martian and claims 25 separate companies he's involved with.

Cohn is looking for a film property in which the Doobies can compose and perform the entire soundtrack

"I'm trying to branch them out and keep the cash flow up while touring less," says Cohn. The Doobies have been around the world 10 times and are planning another international tour next year.

Although five singles are planned to be released from "One Step Closer," and McDonald's voice is featured on all of them, Cohn is concerned about overexposure for McDonald especially coupled with the rash of soundalike groups getting airplay McDonald's still uncompleted solo debut is more cause for alarm in terms of overexposure.

The Doobies are shying away from television specials even though the offers have been steady. "We'll only do it if it will make the Doobies better," says Cohn

Palladium Big Band Spree Sinks Deep Into Red Ink

By DAVE DEXTER JR.

LOS ANGELES The Hollywood Palladium's full week of celebrating its 40th anniversary will likely never be repeated again, even if it is still around for its 50th birthday in 1990

A spokeswoman for the ornate ballroom says losses over the seven-night celebration Oct 27-Nov. 2 were "substantial" Palladium managing director Fred Otash was reported to have flown to Mexico Sunday (1) and could not be reached for comment.

Two of the seven nights were cancelled outright

Four other evenings went on as scheduled, but to disappointing box-office receipts The seventh and final night Sunday (2) was reported to have "about broken even" with a flashy bill that offered Kay Starr, Connie Haines, Mel Torme and the orchestras of Harry James and Bill Tole

Booked throughout the ill-fated week were the bands of Tex Beneke, Freddy Martin, Les Brown, Benny Carter, Johnny Guarnieri, Bob Crosby, Alvino Rey and Buddy Rich Singers included the Pied Pipers, Jo Ann Greer, Herb Jeffries, Ella Mae Morse, Johnny Desmond, the King Sisters, Andy Russell, Kay St Germain and Mel Torme, who served as the nightly host

The Palladium spokeswoman insists that Ticketron in Los Angeles "botched up" the festivities by advising patrons who phoned for tickets that they were soldout But in the industry, it was unanimous that the attractions were of interest only to "elderly" Californians, and that without recent chart records the acts reflected only minimum appeal

Some reported that the Tuesday night program was scuttled by the Carter-Reagan television debate The other nights? Tickets at the door were $30 a pair with food and alcohol not included.

Still another excuse centered around unwise saturation booking—too many attractions compressed into a single week Otash is expected to return here from his Mexican holiday Wednesday (12)

The next Palladium attraction is strictly Teutonic, an all-German bill of Catherina Valente, Hildegarde Neff, Katja Ebstein and Udo Jergens, singers, with the Paul Kuhn orchestra Tickets for the Friday (14) event will be $15 at the door Kuhn, one of West Germany's most popular maestri, will front a group of 43 musicians

TOP QUALITY
8X10
PRINTS
LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500 - $41.00 1000 - $59.00

COLOR PRINTS
1000 - $283.00

SEND 8x10 PHOTO CHECK OR MO
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST
SPRINGFIELD, MO 65803

Managers Link

LOS ANGELES Ken Fritz and Dennis Turner, personal managers for George Benson, have formed Fritz/Turner Management here

The pair, together since 1975, also manage such acts as the Motels, posthumously Minnie Riperton, Robert Kraft, John Hiatt, Mason Williams, Bruce Belland, Roy Rogosin, Richard Rudolph and Allie Willis

Red Line Succeeding With New Wave

By CARY DARLING

LOS ANGELES—While some have given up on the L.A new wave scene as far as profit is concerned, the Red Line booking agency is earning a name for itself by working with these artists and earning label recognition for them

In its first year of existence, Red Line has been instrumental in getting Phil Seymour as the first act on Boardwalk, Danny Johnson and the Bandits on L&R/Polydor, Karen Tobin on Arista and Mark Hoffman & the Rabble on the smaller M-80 Records, says Marc Levy, cofounder with Skip Nelson of Red Line

Red Line's biggest name, Billy Burnette on Columbia, has recently moved to Premiere

"The big agencies are concentrating on their best acts," notes Levy. "They're not interested in taking on new acts right now because it's a big job to break a new act"

One of the first aspects of Red Line's strategy is to get their acts out of Los Angeles. "Outside of Los Angeles, new wave is a joke," says Nelson

In order to break down prejudices about L A bands and to build up a track record for an act, Levy and Nelson take the artist away from the Los Angeles club scene "San Diego, Texas, Louisiana, the college markets," says Levy "That's where middle America is"

In addition to booking dates, Red Line gets heavily involved in the artist's career including pairing with producers "We try to pull together the right producer for the job For Danny Johnson and Phil Seymour, we got Richie Podolor who has done Steppenwoll and Three Dog Night," says Levy

The managers, the two assert, usually don't mind the assistance "Most of the managers for these bands are only 19 or 20 years old, so they are eager to learn," notes Nelson

Red Line, which now employs five persons and has 15 acts on its roster, returns its acts to Los Angeles to shop for a label deal after it has proven itself on the road.

"That way we have something to go to the record companies with," adds Nelson, who spots some of the acts he intends to work with at the suburban Bla-Bla Cafe where he works closely with owner Albie Hora.

Red Line is in the process of lining up a Japanese tour for guitarist Dick Dale and the Deltones. "The point is not to play a lot but to play the right places," says Levy "Japan is a long way from the U.S. and his albums are played there but he has never toured there."

Other acts on Red Line include Tweed Sneakers, Lisa Nemzo, the Zippers, Mike Pinera, John Hiatt, Billy Thermal, Michael Smotherman, Exuma and the Gears.

Diskers At Memphis Club

By ROSE CLAYTON

MEMPHIS Trader Dick's initial effort to attract major label artists interested in promoting their latest releases here paid heavy dividends when Tony Joe White appeared to promote "The Real Thang," his new album on Casablanca

"We only seat about 250,"' says James Parks, entertainment director for the midtown room, "but we had more than 900 at the door for both nights"

Parks feels aggressive promotion helped to attract the crowd although he realizes that White has a loyal local following and his latest single "Mama Don't Let Your Cowboys Grow Up To Be Babies" is receiving heavy airplay

"When a record is hot, it always helps the crowd," Parks says, "but I don't depend on airplay to fill the club"

Parks, whose first job was packing records at Sun studio, feels he knows the Memphis market and its potential as well as anyone in town

"Radio is great, but nothing replaces going out and seeing a band live. We want to break new acts and new releases from the live stage, and we are willing to do what it takes to make it happen,' says Parks.

On the White promotion Parks tied in with WSMS-FM, the Memphis State Univ. campus station for live broadcasting each night

"I wanted to attract new people to the club," says Parks. "I wanted them to hear how much fun we were having so they would come down. Saturday night the fire marshal came and cleared the aisles, and we had to turn people away for a while," he says

"I believe the gig helped Tony Joe sell records. He got real cozy with the people and they loved it. He liked the club and wants to come back That's what it's all about—having fun and making money."

Response to the White promotion was so favorable WSHS has committed to broadcasting live from Trader Dick's every Thursday and Saturday evening

"We will showcase local talent on Thursday evenings and try to book major artists every weekend," says Parks. "We are changing our format from country to rock 'n' roll on Monday and Tuesday nights but will continue with Joyce Cobb & Hot Fun on Wednesdays because she's a good act for us and draws well on a regular basis."

Parks admits he has been somewhat disappointed in his efforts to obtain record company support in securing acts.

"I've contacted all the major labels to make them aware of the service we can provide in giving their new artists or new releases exposure in this area, but only CBS and Warners have expressed interest at this point.

"If I could get a little support from the label, the act could afford to play

(Continued on page 42)

THE FIRST DECADE.

"Aerosmith's Greatest Hits"
Featuring "Dream On,"
"Walk This Way"
"Same Old Song And Dance,"
"Come Together,"
"Last Child,"
"Remember (Walking In The Sand),"
"Kings And Queens,"
"Sweet Emotion"
"Back In The Saddle"
and "Draw The Line"
No American hard rock band
has ever been bigger.
Over 15 million albums sold
in the last 10 years.
NOW, AEROSMITH'S GREATEST HITS
ON COLUMBIA RECORDS AND TAPES.

AEROSMITH'S GREATEST HITS.

Talent In Action

BRUCE SPRINGSTEEN & THE E STREET BAND

Sports Arena, Los Angeles
Tickets: $12.50, $10

You knew something was up when a crowd of 15,000 were all anxiously in their seats well ahead of startmg tiaie And it's a smart thing they were, because on the first of his tour Los Angeles shows Springsteen opened with his an them like "Bora To Run." a surprising starter He didn't stop until nearly 1 a m , some four hours later

Springsteen, straying into the tront rows of the audience several times during the night and often singing from thn shoulders of his tans, was a veritable generator of alectricily, whose own power soarce could have kept the Sports Arena electrical currents juiced by himsalf

The Boss, to the adulation of the crowd, early on performed such favorites as "Prove It All Night" and '10th Avenue Freeze Out, the lat ter m a singalong with the fans who seemed to know all the lyrics

The pacing of the show was well structured as Springstaen altainated the rockers and bal lads except for a midway sequeace when he presented three ballads, "I Wanna Marry You," 'Stolen Car" and 'Point Blank' in consecutive order

Springsteen performed 18 of the 20 tracks on his No 1 "The River,' with most of it souading aven more dynamic live Tha material from "The River" was cushioned between such othar crowd pleasers as 'Fire," "Badlands," "Thunder Road," "Jungleland" and 'Rosalita.'

While each song was a standout in itself, there were some truly magic moments Among them were 'Promised Land" with a Springsteen harmonica intro joined by guitarist Steve Van Zandt's solo and Clarence Clemons' hot sax solo, Springsteen sliding along the front of the stage on 'Thunder Road" with his guitar making love to Clemons' sax, the blistering rocker "Sherry Oarling" and the poignant delivery of "The River'

On "Hungry Heart' Springsteen was joinad by Flo & Eddie on harmony vocals whila during Rosalita' the crowd convergad on the stage tugging away at Springsteen who sang from the crowd

Early in the show, Spimgstean, awara of the $150 $200 per ticket scalpers were charging, urged the crowd to write to the California State Assembly to help get legislation enacted that would put a limit on the amount ticket agencies can charge

With the house lights on, Springsteen con cludad the lengthy evening with the "Devil With A Blue Oress" medley that had the crowd danc ing in its seats

The E Street Band backed Springsteen's gui tar with overpowering support that put into per spective the talent surroundiag the Boss

The intensity of the show was so over whelmiag that one could not help feeling ex hausted and drained by tha time the house lights went on the in early morning hours

Whan it comes to live performances, Spring steen is in a class by himsell, generating a cer tain kind of magic that sets him apart from ev eryone else **EO NARRISON**

DIRE STRAITS

Roxy, Los Angeles
Admission $10

Orama is the essence of a Oire Straits per formance Each composition is so lull of grada tions of emotions and teasion that they become aural films This aspect of the band came through clearly Oct 28 and 29 in a strong two hour, 16 song set

While lead singer Mark Knopfler's guitar licks have become Oire Straits' signature, they are used to complemant iather than overwhelm the songs At best, Knopfler is a reluctant guitar hero

Opening with the moody "Once Upon A Time In The West" (ironically, the name of an equally chilling film that has earned cult status) the quintet tore through sleaming versions of "News," "Sultans Of Swing" "Down To The Wa terline" and "Tunnal Of Love' A breathtaking version of "Where Oo You Think You re Going?" was a nice ending, though many ia the sellout crowd wanted to hear 'Lady Writer' which was aever performed

While the band's sound has been too soft on records in the past, its livn sound is muscular, with a harder rock edge With the addition of a keyboards player Alan Clark and new rhythm guitarist Hal Lindes (replacing David Knopfler), the sound has more depth than it has had in the past However Pick Withers' superlative percus sion work laid to wasta the conteation that Oire Straits is really only Mark Knopfler

Thanks to increased stage presence and ex celleat lighting, the full flavor of Knopfler's haunting lyrics could be tasted and savored **CARY DARLING**

KANSAS JIMMY HALL

Municipol Aud. Forum Nashville
Tickets $7 50, $8 50

Through the meticulous wedding of sound to light, Kansas has produced its current 'Audio Visions" tour And this sensory pleasing packaga kept a near capacity crowd oa its feet during most of an 18 number, 100 miaute set Oct 26

A *mirrored*, plexiglass set *raflected the soft*, multicolored hues emanating from a round light board suspended above tha stage Yet the visual effects did not detract from the audio portion Classically infused progressive rock was exa cuted with razor sharp precision by Phil Chart, percussion, Oave Hope bass, Rich Williams gui tar, Kerry Livgren, keyboards/guitar, vocalist Robby Steinhardt, violin, and lead vocal Steve Walsh on keyboards

To the straias of prerecorded classical tracks, the band slipped oato a darkeaed stage as e single laser spewed out geometric forms Point Of Know Raturn," "Icarus," Hopelessly Hu maa' and "Oust In The Wind" wera among the old hits featured Fleshing out the first half of the program were "You Think You've Got II Made' and "The Mask Of The Great Deceiver,' takea from Walsh and Livgren s respective solo efforts

Amid an aura of laser effects, the core of new material emerged midway through the set with "Loner,' followed by selections including 'Got To Rock On," 'Relentless' and "Hold Oa' Al though Walsh appeared hoarse at times, his en ergy level was awesome as he punctuated lyrics with swift karate kicks and performed hand staads atop his keyboards

Opener Hall sizzled through an electrifying 45-minute, aight number bill Formarly the lead singer for the disbanded Wet Willie, he proved to have the charisma necessary for a solo career Emoting with the power of an r&b artist driven by rock energy, he delivered a wealth of material from his "Touch You LP, including "I'm Happy That Love Has Found You," "Midaight To Oay light" and 'Eazy Street"

Although expert guitarist Larry Berwald and bassist Jack Hall, both formerly with Wet Willie were among the sevaa member crew backing Hall, he aptly demonstrated that his fresh ven ture is more than an old band parading under a new name Among his repertoira was a reggae flavored version of 'Keep On Smilin'," an old Wet Willie hit **ROBYN WELLS**

JOE JACKSON BAND

Hammersmith Palais, London
Tickets: $7, $6.

Jackson's live performances, like his re corded material, are aggressive, tight and in some ways slightly disturbing in their refreshing integrity

The band favors the smaller, standing rather than seats, veaues which allow the audiences to dance and at the same time afford the right de gree of intimacy which accentuates the pi quancy and humor of Jackson's songs

It seems a mite paradoxical that this punchy rock 'n' roll outfit should also handle so sensi tively and effectivaly such a diverse range of subjects so personally relevant to its audience

As in the studio, Jackson, playing keyboards, is backed up on stage by Gary Saaford on guitar, Oave Houghton on drums and Graham Maby on bass, all musicians now acclaimed in their own right This four man team Oct 27 played a clean and powerful 13 song set which stratched to 80 miaules and peppered the act with liva songs from the new "Beat Crazy" album, which Jack son is notably kaen to astablish

These came over well and, indeed, basically wera noticeably bettar than on disk

The dynamic p a system and excallent mix ing mostly contributed to the gig's success, but also highlighted the band's lack of restraint and precision on the fast aumbers, such as Got The Time," which it accelerates in five shows until it hits frenetic, delirium peaks

But the aear sellout audience responded wall to the A&M artist and his band bringing the four back for a double barrelled encore which eventually closed with an impressive rendition of the single 'It's Different For Girls" **ALEX FOWLER**

HARRY JAMES AND HIS ORCHESTRA KAY STARR CONNIE HAINES MEL TORME BILL TOLE AND HIS BIG BAND

Hollywood Palladium, Los Angeles
Admission: $15

The final night of this onca renowned ball room's 40th birthday aanniversary calebratioa el tered a bonanza al attractions for an older pa tronage Station KGIL AM FM in the suburban San Fernaado Valley bought out half the house for a post Hollowean gala of its own Nov. 2 and broadcast the James and Tole bands live with Chuck Cecil deejay noted for his syndicated "The Swiagin Years' program, serving as a ca pable and ingratiating emcee

The James band, returning to the coast after six weeks on tour, impressed with its well paced two 30 minute sets in which the 64 year old trumpeting leader shared solo spots with Chuck Anderson, trombone, Eddie Easton, tenor sax, Norman Parker, piano, Quinn Davis, alto sax, Les OeMerla drums, and beauteous Lynn Rob erts, singer, who reminded dancers of James' halcyon days when Helen Forrest helped him turn out a dozen gold records in a four year pe riod in the early 1940s

Harry's chops are not what they once were – he now avoids the high register adroitly – bot he s still potent on ballads He s also generous in purveying hits associalad with other big bands of the past, tunes popularized by Ouka Ellington Benny Goodman and Les Brown A medley of his own hits, splitting solo chores with Roberts' persuasive singing, included gems like "It's Been a Long, Long Time," "I'm Beginning To See Tha Light," 'You Made Me Love You" and "I've Heard That Song Before"

Kay Starr's 30 minute bit produced an even more axplosive barrage of applause than the James band For all her 40 years of professional piping Starr looked youthful, she sang with more verve and confidence than she onca exhib ited as a big band vocalist, and her between songs patter hit the mark with humor and sin cerity 'Wheel Of Fortune" and 'Rock 'N' Roll Waltz,' million sellers for Starr in the '50s, reaped heavy reaction and she had to beg off The Bill Tole band backed her shouting sounds excellently

Connie Haines overcame a tough spot on the bill, following Starr She leaned heavily on her ancient *association* with the *Tommy Oorsey* band, serving up songs she once chirped with the trombonist's crack crew and othars popu larized by Frank Sinatra in the early '40s as well Like Starr, Haines is thoroughly professional, she s savvy and strong on showmanship

Mel Torme sang a couple of tunes with the James aggregation arousing hearty reaction with his animated Ella Fitzgerald like scatting He had worked all week as the Palladium's host

The Tole band is strictly a Los Angeles group led by a capable trombonist who played the role of Tommy Oorsay in the Liza Minnelli Robert De Niro 'New York, New York' motion picture of four years ago His is a clean powerful organiza tioa without style Bloade singar Chris Costello is competent, but Tole s charts allow her little space in which to demonstrate an original, per sonalized approach

The week long Palladium festivities lost a bundle for manager Fred Olash But on this memorable November eveniag the beautiful old ballroom once again rocked with a delighted au dience about half of which coasidered the $30 per couple admissioa fae justified The KGIL crowd celebrated its own big band bash equally enthusiastically For a few brief hours it was like living the Franklin O Roosevelt period all over again **DAVE OEXTER JR.**

Memphis Tradegy

• *Continued from page 40*

for us, and we could use our money to promote properly."

Instead of being discouraged by lack of label support, Parks has opened his own company Red-Hot, & Blue, Inc hoping to work more directly with managers and booking agents to accomplish his goal.

"I am interested in helping to build a market here which I feel has been neglected," Parks says, feeling that his independent company will aid his efforts to book top talent at Trader Dick's.

Survey For Week Ending 11/2/80

Billboard® Top Boxoffice™

© Copyright 1980, Billboard Publications, Inc No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

Rank	ARTIST – Promoter, Facility, Dates • DENOTES SELLOUT PERFORMANCE	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20,000)			
1	**BRUCE SPRINGSTEEN**—Bill Graham Presents, Oakland Colis Oakland, Ca , Oct 27-28 (2)	27,284	$8 50 $10 50	$271,630•
2	**KENNY ROGERS/DOTTIE WEST/DAVE ROWLAND & SUGAR**—C K Spurlock The Summit, Houston, Tx , Oct 1	17 054	$15 65 $13 65	$258,238•
3	**KENNY ROGERS/OOTTIE WEST/OAVE ROWLANO & SUGAR**—C K. Spurlock, Superdome, New Orleans, La Nov 2	17,456	$12 50 $15	$250,657
4	**ELTON JONN/JUOIE TZUKE**—Avalon Attractions, Anaheim Convention Center, Anaheim Ca Nov 1 3 (3)	20,056	$7 50 $12.50	$237,417•
5	**BARRY MANILOW**—Ron Oelsener, Madison Square Gardens New York, N Y , Oct 27	17,600	$10-$15	$231,500•
6	**KENNY ROGERS/DOTTIE WEST/DAVE ROWLANO & SUGAR**—C K Spurlock The Checkeidoma, St Louis, Mo Oct 29	15,570	$12 50-$15	$229,057
7	**KENNY ROGERS/DOTTIE WEST/OAVE ROWLANO H SUGAR**—C K. Spurlock L.S U Assembly Center, Baton Rouge La Oct 31	14,850	$12 50 $15	$212,122•
8	**RENNY ROGERS/DOTTIE WEST/OAVE ROWLANO & SUGAR**—C K Spurlock Kemper Arena, Kansas City, Mo , Oct 28	13,308	$12 50 $15	$194,132
9	**THE KINKS**—Ron Oelsener, Nassau Colis , Uniondale N Y , Oct 26	14,500	$9 $10	$139,000•
10	**LINDA RONSTAOT/JOE ELY BAND**—Feyline Presents McNichols Arena, Oenver, Colo , Oct. 29	9,754	$10-$12	$126,426
11	**KANSAS/EDOIE MONEY**—Sunshine Prom Market Square Arena Indianapolis Ind Oct 31	14,586	$8 $9	$125,165
12	**KENNY ROGERS/OOTTIE WEST/OAVE ROWLANO & SUGAR**—C K Spurlock Mississippi State University, Starkville Miss Oct 30	8,191	$12 50 $15	$120,275
13	**WAYLON JENNINGS/HANK WILLIAMS JR./THE CRICKETS**—Charlie Maggo Prod , Oakland Colis , Oakland Ca Oct 31	12,575	$9 50 $10 50	$116,472
14	**FOGHAT/THE OUTLAWS/ANGEL CITY**—Cross Country Concerts, New Haven Colis New Naven, Conn , Oct 31	9,600	$8 50-$10 50	$95,864
15	**CHARLIE DANIELS W/THE PLAYBOY BANO**—Entam Presents, Hampton Aud , Hampton, Va Oct 31	10,626	$8-$9	$90,776•
16	**DOOBIE BROTHERS**—Mid South Concerts. The Colis , Jackson, Miss , Oct. 28	10,000	$9 50	$89,822•
17	**DOOBIE BROTHERS/LA ROUX**—Entam Presents, Greensboro Colis , Greensboro, N C., Oct 31	10,068	$8 $9	$86,680
18	**DOOBIE BROTHERS/LA ROUX**—Entam Presents, Roanoke Civic Center, Roanoke, Va , Nov 1	9,113	$8 $9	$79,147•
19	**DOOBIE BROTHERS/LA ROUX**—Entam Presents, Charleston Civic Center Charlnston, W Va. Nov 2	8,611	$8 $9	$73,485
	Auditoriums (Under 6,000)			
1	**GRATEFUL DEAO**—Monarch Entertainment/Radio City Music Hall Prod , Radio City Music Hall Naw York City, N Y Oct 22, 23, 25-27, 29-31 (8)	46,018	$12 50 $15 00	$659,710•
2	**FRANK ZAPPA**—Ron Oelsener, Tha Palladium, New York City, N Y Oct 30, 31 Nov 1 (4)	13,600	$8 50 $11 00	$138,000•
3	**ANNE MURRAY**—Radio City Music Nall Prod , Radio City Music Hall, New York N Y , Nov 1	5,882	$12 50 $17 50	$90,852•
4	**TOM JONES**—Oelasalle School, Saenger Theatre, New Orleans La Nov 1	3,000	$15 $25	$69,815
5	**ROONEY DANGERFIELD**—Frank J Russo, Nynes Aud , Boston Mass Nov 1	5,000	$9 50 $10 50	$52,910•
6	**JIMMY BUFFETT**—Sound Seventy, Grand Ole Opry, Nashville Tenn , Nov 2	4 424	$8 00 $12 00	$48,656•
7	**OIONNE WARWICK/SPYRO GYRA**—Sound Seventy, Northrup Aud Minneapolis Minn Nov 2	3,298	$10 00 $14 00	$44,466
8	**POLICE/XTC/OINGO BOINGO**—Avalon Attractions, Events Center, UC Santa Barbara, Santa Barbara Ca , Nov 2	4,541	$8 75 $9 75	$43,791
9	**ROONEY OANGERFIELD/LEON COOK TRIO**—OeCaseai Engler, Stanley Theater Pittsburgh Pa , Nov 2	3,788	$10 50	$38,572
10	**MOLLY NATCNETT/MICHAEL SNANKER GROUP**—OeCaseai Engler, Stanley Theater Pittsburgh, Pa , Oct 30	3,786	$9 75	$36,332•
11	**ROOTS OF ROCK ANO ROLL**—H J O Enterprises, Stanley Theater, Pittsburgh, Pa , Nov 2 (2)	4 228	$7 75 $9 75	$34,740
12	**CHARLIE DANIELS BAND/JIMMY HALL**—Sound Seventy, Fox Theatar Atlanta Ga , Nov 2	3 933	$8 25-$9 25	$33,762•
13	**JIMMY BUFFETT**—Beach Club, Saeager Theatre, New Orleans, La , Oct 28	3,000	$9 50 $10 50	$29,831
14	**JEAN LUC-PONTY**—Brass Ring Prod Royal Oak Music Theater, Royal Oak Mich , Nov 2 (2)	3,340	$10 00	$33,400•
15	**CHARLIE OANIELS BANO**—Entam Presents, Richmond Mosque, Richmond, Va , Oct 27	3,615	$8 00 $9 00	$30,989•
16	**TALKING NEAOS/THE WALLETS**—Schon Prod , Northrup Aud Minneapolis, Minn , Oct 28	3,084	$8 00 $9 00	$27,689
17	**CHARLIE DANIELS BANO**—Frank J Russo, Meeham Aud Brown Univ , Providenca R I , Oct 29	2,711	$9 50 $10 50	$26,600
18	**JIMMY BUFFETT**—Sound Seventy, Municipal Aud , Pensacola Fla , Oct. 29	2,685	$9 50 $10 50	$26,577

TRUTH IS A BARGAIN

Nine tracks for the price of a Nu-Disk.
All previously unreleased or available only on import.
"Black Market Clash," on Epic Records.

"Epic" Nu-Disk NRJ are trademarks of CBS Inc. © 1980 CBS Inc.

Talent Talk

Paul Kantner, the 29-year-old rhythm guitarist and one of the founding members of the **Jefferson Starship**, is listed as being in good condition at Cedars-Sinai Medical Center in Los Angeles where he was rushed after suffering a cerebral hemmorrhage Oct. 26. A spokeswoman for the medical facility says Kantner was moved out of intensive care Oct. 29. She does not know when he will be released.

Who's the Bo Derek of male rock'n'rollers? According to female listeners of KSJO-FM in San Jose, Calif. **Van Halen**'s lead vocalist **David Lee Roth** is the top "10", outpolling **Tom Petty**, **Roger Daltrey**, **Mick Jagger**, **Ted Nugent**, **Robert Plant** and KSJO D.J. **Ralph Young**, among others. Roth received a plaque commemorating his sexy status backstage after Van Halen's sold-out concert at the Oakland Coliseum Oct. 10, which also happened to be his 25th birthday.

Yet another band has vowed to boycott the Madame Wong's rock club in Los Angeles. The **Temple City Kazoo Orchestra**, an L.A. act, had been booked for the smaller room at Madame Wong's West Oct. 23. The **Motels**, coming off a tour with the **Cars**, were playing the larger room. The Motels drew an overflow crowd so Madame Wong's management decided at the last minute not to let anyone who had come to see the Kazoo Band inside the club. So the band took its kazoos to the back entrance where it did a rousing version of the oldie "Respect" before Madame Wong's management dispersed the crowd.

For its only dates to promote "Deface The Music," its parody of '60s rock hits, **Utopia** played the Ritz in New York as the early **Beatles**, complete with skinny tie Beatles' outfits and a running-from-the-limo entrance through a group of screaming girls. A guitar is often called an "axe" by musicians, but rarely is it actually used as one. But when a thug accosted **Roy Buchanan** outside a club recently, Buchanan swung his vintage 1953 Fender Telecaster as if it was an old battle ax, driving the would-be thief away.

The **Boomtown Rats**' next album, "Bungo Crazy" (Columbia), is scheduled for release this month in Europe and the U.K. The first single, "Banana Republic," was written by Rats **Bob Geldof** and **Pete Briquette**. No date has been set for American release. The Boomtown Rats will embark shortly on a tour of England and Europe.

The **Spectres**, comprised of ex-**Sex Pistol Glen Matlock**, **Danny Kustow** and **Mark Ambler** from the **Tom Robinson Band**, and **Arthur Collins** and **Graeme Potter**, were to perform on Halloween at New York's Hurrah. The theme for the evening was "Scary Monsters" and prizes in the form of limited edition stamps drawn by **David Bowie** and copies of his latest album were to be awarded to those in the best costumes.

Vic Damone will play Carnegie Hall, Nov. 20. . . . **Teddy Pendergrass** is doing the talk show circuit with visits to Mike Douglas, Merv Griffin, Tom Tennille and John Davidson so far. . . . **Baby Jane Dexter** had four of her five songs censored by producers when she appeared on CBS-TV's "No Holds Barred" late night show. Only "Badass Girl" got through with only one word lost. The **Fools** spent a week at a chicken farm near Brussels doing the video to "Psycho Chicken." **Hazel O'Connor**, who stars in the British film "Breaking Glass," which will open in the U.S. soon, is also coming to the U.S. in person. A&M says she "looks like **Tim Curry** in the 'Rocky Horror Picture Show' and sings like **Lene Lovich**." But does she give good interview?

Leif Garrett's the subject of "The Leif Garrett Scrapbook" on Pinnacle. . . . **Gil Scott Heron** on tour with **Stevie Wonder**. . . . **Kid Creole & The Coconuts** opening for the **B-52s**, which sounds like the best one-two dance party punch anywhere. . . . **John Denver** to exhibit photographs, mainly outdoor scenes, at the Hammer Galleries in New York for five weeks beginning Dec. 2. . . . **Gloria Gaynor** back from a tour of Poland, Romania, and Greece. . . . **John Hall** reunited with **Orleans** for

coemar is number one lighting throughout europe.

coemar is the leading manufacturer in special effects for discos, nightclubs, loungues, hotel halls, theaters, arenas, studios, auditorium halls, and every other place where entertainment is.

coemar's top quality production, advanced in design and construction, is exported and appreciated throughout europe.

coemar is now coming to the united states and has territories available for distribution. is your organisation interested?

coemar would be glad to meet you personally

new york, plaza hotel (phone 759-3000)
from 24th to 27th of november

coemar ing. s. marcucci srl
via bonfiglio 2, 46042 castel goffredo (mn) italy

coemar

Billboard® Best Selling Inspirational LPs

Survey For Week Ending 11/15/80

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	**NEVER ALONE** Amy Grent Myrrh MSB 6645 (Word)
2	6	33	**ONE MORE SONG FOR YOU** The Imperials, Dayspring DST 4015
3	5	33	**HEED THE CALL** The Imperials, Dayspring DST 4011
4	2	9	**IN HIS TIME, PRAISE IV** Maranatha Singers, Maranatha MM0064 (Word)
5	4	33	**MUSIC MACHINE** Candle, Birdwing BWR 2004
6	13	33	**NO COMPROMISE** Keith Green Sparrow SPR 1024
7	3	33	**MY FATHER'S EYES** Amy Grant Myrrh MSB 6625
8	16	33	**ROAR OF LOVE** *2nd Chapter Of Acts, Sparrow SPR 1033*
9	10	9	**WITH MY SONG** Debbie Boone Lamb & Lion LL 1046 (Word)
10	20	22	**FOR THE BEST** B.J. Thomas, Songbird/MCA 3231
11	7	33	**FORGIVEN** *Don Francisco, New Pax NP 33042*
12	12	9	**THE PAINTER** John Michael Talbot & Terry Talbot, Sparrow SPR 1037
13	18	33	**AMY GRANT** Myrrh MSB 6586
14	15	33	**FOR HIM WHO HAS EARS TO HEAR** *Keith Green, Sparrow SPR 1015*
15	17	33	**NEVER THE SAME** Evie Tornquist, Word 8806
16	9	33	**GOT TO TELL SOMEBOOY** Don Francisco, New Pax NP 33071
17	14	9	**SAVED** *Bob Dylan, Columbia FC 36553*
18	11	33	**BULLFROGS & BUTTERFLIES** Candle Birdwing BWR 2004
19	21	33	**LIVE** Dallas Holm & PraiseLive, Greentree R 3441
20	27	33	**MANSION BUILDER** *2nd Chapter Of Love, Sparrow SPR 1020*
21	8	33	**YOU GAVE ME LOVE** B.J. Thomas Myrrh MSB 6633
22	22	33	**HOME WHERE I BELONG** B.J. Thomas Myrrh MSB 6574
23	NEW ENTRY		**PH'LIP SIDE** *Phil Keaggy, Sparrow SPR 1036*
24	19	33	**I'LL BE THINKING OF YOU** Andrae Crouch, Light LS 5763
25	NEW ENTRY		**THANK YOU FOR THE OOVE** Mike Adkins, MA 1061
26	34	33	**SIR OLIVER'S SONG** *Candle Birdwing 2017*
27	37	33	**COME TO THE QUIET** John Michael Talbot Birdwing BWR 2019
28	30	33	**MIRROR** Evie Tornquist, Word WSB 8735
29	24	9	**THE SKY IS FALLING** *Randy Stonehill Solid Rock 2005 (Word)*
30	35	33	**HAPPY MAN** B J Thomas Myrrh MSB 6593
31	40	33	**SLOW TRAIN COMING** Bob Dylan, Columbia FC 36120
32	29	21	**NATHANIEL THE GRUBLET** *Candle, Birdwing BWR 2018*
33	28	5	**THIS IS MY SONG** Dallas Holm & Praise, Greentree R3714
34	23	22	**THE VERY BEST FOR KIDS** Bill Gaither, Trio, Word WSB 8835
35	26	14	**LIVE** Andrus Blackwood & Co., Greentree R3570
36	36	5	**HYMNS FOR CLASSIC GUITAR** Rick Foster Bread N Honey 102
37	25	33	**ALL THAT MATTERS** Dallas Holm & Praise, Greentree R 3558
38	38	14	**RAINBOW'S END** Resurrection Band, Star Song SSR 0015
39	32	33	**GENTLE MOMENTS** Evie Tornquist Word WST 8714
40	33	33	**PRAISE III** Maranatha Singers Maranatha MM0048

Gospel

WORD, SPARROW & NEW BENSON CO.

3 Firms Unleash Heavy Holiday Sales Campaign

By ROBYN WELLS

NASHVILLE With the holiday season rapidly approaching, Word, Inc., Sparrow and the newly-formed New Benson Co are gearing up for Christmas shoppers with special year-end marketing campaigns.

The biggest seller for Word should be "Christmas With The Imperials," according to Stan Jantz, director of merchandising and retail development. "Our projected sales figures for the album exceed 100,000 units, and we're 60% there already," claims Jantz

Released in October, the Imperials' LP was featured as Word's album-of-the-month. Key promotional devices for the album include special posters, ad slicks and radio spots. Distributors have been supplied with brochures and album jackets for display.

Other new Word Christmas releases include "Christmas With The Word Family," featuring B J Thomas, the Bill Gaither Trio and Evie; "The Young Messiah," a rearranged version of Handel's classic; "The Glory Of Christmas," a cantata arranged by Jimmy and Carol Owens, suitable for church chorale use; and "Emannuel," a praise album by Maranatha.

Much of Word's back Christmas catalog has been deleted because of age or poor quality, including an Anita Bryant album But Jantz predicts that Evie's "Come On, Ring Those Bells," now in its fourth season, will be second only to the Imperials in terms of sales. Todate, the LP has sold 333,000 units, according to Jantz.

"Our Christmas product is available year-round, although interest in it doesn't usually come about until fall," notes Jantz "But we get orders for Evie all year long It's been our experience that a top-notch artist like Evie will be able to generate more sales on a Christmas album than an average artist will produce with a regular release."

Word's Christmas marketing is tied-in with NARM's "Give The Gift Of Music" campaign. The firm has supplied distributors with albums for instore play, one each for black, contemporury, praise and Christmas product. The Christmas promotional album features 10 cuts, interspersed with narration. Some dealers have received the in-store LP, complete with radio spots for distribution.

Several non-Christmas packages are also receiving special promotions, such as counter displays and mobiles. "It's been no secret that people give others what they themselves have and enjoy," advises Jantz. Included in this privileged category are "Evie Favorites, Vol. I," "The Best Of B Thomas," Maranatha's "Praise For Kids" and Dion DiMucci's "Inside Joh"

The New Benson Co. is also basing its marketing campaign around a theme, "Giving Is Blessed" This in-store display contest centers around Christmas albums, the year's best-releases, songbooks and other gift items. Each store entering the contest receives $50 in merchandise, with the grand prize of $500, plus dinner for two with the local New Benson sales representative. Judging will be based upon snapshots of the display received by Jan 1

The New Benson Co is also supplying participating stores with banners and buttons carrying the "Giving Is Blessed" message Three-sided mobiles, to which albums may be attached, are also available Dealers are receiving a 45% discount off retail and free shipping with the purchase of a certain quantity of Christmas product.

New holiday albums on the market include the Regeneration's "Christmas In Velvet, Vol. I," an a cappella offering. Jim Swiggart's "And It Came To Pass;" Free Spirit's "A Free Spirit Christmas" and the Rex Humbard Family Singers' "Christmas With The Humbards." Old product that is expected to do well includes Truth's "Now This Is Christmas" and Ron Huff's "Unto Us A Child Is Born"

According to Mike Blines, director of marketing for the New Benson Co., the firm is engaged in a strong push behind Joe English's "Lights In The World" album. Formerly with Paul McCartney and Wings and Sea Level, English has recently embarked upon a solo career.

Promotion includes ads in trade publications, as well as youth- and music-oriented Christian publications, radio buys in major markets and in-store merchandising aids including posters and album jackets A special single, "Shine On," backed by an interview with English, has been distributed to key radio markets In addition, a special mailing to pop/AOR stations has just been completed.

Other product receiving special attention includes "What's It Going To Be" by Doug Oldham, who is featured as the New Benson Co.'s artist-of-the-month at Christian bookstores. Dove award winner Don Francisco's "Got To Tell Somebody" is featuring a special counter display. DeCarmo and Key's "This Ain't Hollywood" is receiving different pushes each month. A duet off the album, "Nobody Loves Me Like You Do," by Dana DeGarmo and Amy Grant, is going to be released to Top 40 stations by the beginning of the year according to Blines.

Sparrow's major Christmas product is the "Complete Messiah," recorded by the London Philharmonic orchestra and choir. According to Bill Hearn, manager of marketing services, Sparrow is the first Christian record company to ever completely record the masterpiece Released in 1979, the four-album set retails at $12.98.

This represents a special 50% discount offered to retailers with case-lot orders. In addition, a floor display featuring a four-tier cardboard dump with a special red "Messiah" header card is provided free of charge to distributors with case-lot orders.

Another album with a Christmas message is "The Birthday Party," the most recent in Candle's Agapeland children's series. But overall, Sparrow does not put out albums geared specifically at the holiday season.

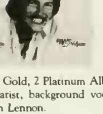
"It's not our policy to take a variety of our artists into the studio to produce a Christmas package," explains Hearn "We've found that specialized product of that nature sits in the warehouse most of the year"

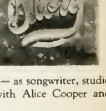
Sparrow offers its retailers a special year-end discount on quantity orders of all its product. Distributors may also receive one free music book with the purchase of 10, or three free books upon receipt of 20.

ROCKIN' REGGIE

Reggie Vinson:

"First an innovator of Rock N-Roll.*
Now an innovator of today's Gospel Sound."**





* 5 Gold, 2 Platinum Albums — as songwriter, studio guitarist, background vocals with Alice Cooper and John Lennon.

** Seen on 47 different Christian TV shows, World Wide Ministry, 2 Gospel Albums, Autobiography.

Records and tapes available at record stores and alternative booksellers, or by sending $6.95 to Reggie Vinson Ministries, Box 73344, Houston, TX 77090. For booking appearances, write: "Reggie" same address above.

New LP/Tape Releases

This listing of new LP / Tape releases is designed to enable retailers and radio programmers to be up-to the-minute on available new product. The following configuration abbreviations are used: LP—album, 8T—8-track cartridge, CA—cassette. Multiple records and/or tapes in a set appear within brackets following the manufacturer number.

POPULAR ARTISTS

AEROSMITH
Aerosmith's Greatest Hits
LP Columbia FC36865 $8.98
8T FCA36865 $8.98
CA FCT36865 $8.98

ALLEN, PETER
Bi-Coastal
LP A&M SP4825 $7.98

ANDERSON, JON
Song of Seven
LP Atlantic SD16021 $8.98
8T TP16021 $8.98
CA CS16021 $8.98

ANDREWS, SHEILA
Love Sick
LP Ovation OV1752 $7.98

BABYS
On The Edge
LP Chrysalis CHE1305

BALDRY, LONG JOHN
Long John Baldry
LP EMI America SW17038 $7.98
8T 8XW17038 $7.98
CA 4XW17038 $7.98

BANDY, MOE
Following The Feeling
LP Columbia JC36789 $7.98
8T JCA36789 $7.98
CA JCT36789 $7.98

BISHOP, STEPHEN
Red Cab To Manhattan
LP Warner Bros. BSK3473 $7.98

BLACK SLATE
Red, Green, Black
LP Alligator ALB301 $7.98

BLUE ANGEL
Blue Angel
LP Polydor PD16300

BREATHLESS
Nobody Leaves This Song Alive
LP EMI America SW17041 $7.98
8T 8XW17041 $7.98
CA 4XW17042 $7.98

BRIDGEWATER, DEE DEE
Dee Dee Bridgewater
LP Elektra 6E306 $7.98

BRUCE, JACK, & FRIENDS
I've Always Wanted To Do This
LP Epic JE36827 $7.98
CA JET36827 $7.98

BUS BOYS
Minimum Wage Rock'n'Roll
LP Arista AB4280 $7.98

CAPTAIN & TENNILLE
Keeping Our Love Warm
LP Casablanca NBLP7250

CHILDREN OF THE WORLD
Children Of The World
LP Epic JE36789 $7.98
8T JEA36789 $7.98
CA JET36789 $7.98

CITY BOY
Heads Are Rolling
LP Atlantic SD19285 $8.98
8T TP19285 $8.98
CA CS19285 $8.98

CHENIER, CLIFTON
Classic Clifton
LP Arhoolie 1082 $7.98

CLINE, PATSY
Always
LP MCA3263 $7.98
8T MCAT3263 $7.98
CA MCAC3263 $7.98

COCKBURN, BRUCE
Humans
LP Millennium BXL17752 $7.98

CONNLEY, EARL THOMAS
Blue Pearl
LP Sunbird ST50105 $7.98
8T 8XT50105 $7.98
CA 4XT50105 $7.98

CRITICAL MASS
It's What's Inside That Counts
LP MCA 3260 $7.98
CA MCAC3260 $7.98

DAZZ BAND
Invitation To Love
LP Motown M8946M1 $8.98

DEEP PURPLE
Deepest Purple/The Very Best Of Deep Purple
LP Warner Bros. PRK3486 $7.98

DESTRY, JOHNNY, & DESTINY
Girls, Rock'n Roll & Cars
LP Millennium BXL17753 $7.98

DIAMOND, NEIL
The Jazz Singer
LP Capitol SWAV12120
8T 8XV12120
CA 4XV12120

DOORS
Greatest Hits
LP Elektra 5E515 $8.98

DOUGLAS, CAROL
Best Of Carol Douglas
LP Midsong Int'l W36852 $4.98

DUNCAN, JOHNNY
You're On My Mind
LP Columbia JC36829 $7.98
8T JCA36829 $7.98
CA JCT36829 $7.98

DUNCAN, JOHNNY, & JANIE FRICKE
Nice 'N' Easy
LP Columbia JC36780 $7.98
8T JCA36780 $7.98
CA JCT36780 $7.98

FARRAR, JOHN
John Farrar
LP Columbia JC36475 $7.98
CA JCT36475 $7.98

FELDER, WILTON
Inherit The Wind
LP MCA 5144 $8.98
8T MCAT5144 $8.98
CA MCAC5144 $8.98

FOWLEY, KIM, & OTHERS
Hollywood Confidential
LP GNP Crescendo 2132 $7.98

FRANK, JIMMY
Such A Pity
LP Ariola America OL1504

FRANKLIN, ARETHA
Aretha
LP Arista AL9538 $8.98

FRICKE, JANIE
I'll Need Someone To Hold Me When I Cry
LP Columbia JC36820 $7.98
8T JCA36820 $7.98
CA JCT36820 $7.98
(Also see Johnny Duncan)

GALLAGHER, RORY
Stage Struck
LP Chrysalis CHR1280

GARRETT, LEIF
Can't Explain
LP Scotti Bros. SB7111 $7.98
8T TP7111 $7.98
CA CS7111 $7.98

GAYLE, CRYSTAL
A Woman's Heart
LP Liberty LOO1080 $8.98
8T 8LOO1080 $8.98
CA 4LOO1080 $8.98

GEILS, J., BAND
Best Of The J. Geils Band Two
LP Atlantic SD19284 $7.98
8T TP19284 $7.98
CA CS19284 $7.98

GILLEY, MICKEY
Encore
LP Epic JE36851 $7.98
8T JEA36851 $7.98
CA JET36851 $7.98

GOODMAN, STEVE
Hot Spot
LP Asylum 6E297 $7.98

GREEN, JACK
Humanesque
LP RCA AFL13838 $7.98

GRIFF, ZAINE
Ashes & Diamonds
LP Warner Bros. BSK3488 $7.98

GYRA, SPYRO
Carnaval
LP MCA 5149 $8.98
8T MCAT5149 $8.98
CA MCAC5149 $8.98

HAGGARD, MERLE
Back To The Barrooms
LP MCA 5139 $8.98
8 MCAT5139 $8.98
CA MCAC5139 $8.98

HANSEN, RANDY
Randy Hansen
LP Capitol ST12119 $7.98
8T 8XT12119 $7.98
CA 4XT12119 $7.98

HEART
Greatest Hits/Live
LP Epic KE236888
8T EAX36888
CA ETX36888

HITMEN
Aim For The Feet
8T Columbia NJC36874 $5.98
CA NCT36874 $6.98

HUMPERDINCK, ENGELBERT
All Of Me—Live In Concert/A Double Album
LP Epic E2X36782 $11.98
8T EAX36782 $11.98
CA ETX36782 $11.98

HUNLEY, CON
Don't It Break Your Heart
LP Warner Bros. BSK3474 $7.98

INMATES
Shot In The Dark
LP Polydor PD16302

INSTANT FUNK
The Funk Is On
LP Salsoul SA8536 $7.98

JACKSON, JOE
Beat Crazy
LP A&M SP4837 $7.98

JOHNSON, LINTON KWESI
Bass Culture
LP Mango MLPS9606

JOHNSON, PAUL, VOCAL BAND
Paul Johnson Vocal Band
LP MCA 3267 $7.98
CA MCAC3267 $7.98

KING, EVELYN "CHAMPAGNE"
Call On Me
LP RCA AFL13542 $7.98

LAKE, EMERSON, & PALMER
Best Of Emerson Lake & Palmer
LP Atlantic SD19283 $7.98
8T TP19283 $7.98
CA CS19283 $7.98

LAMBRETTAS
Beat Boys In The Jet Age
LP PIG3257 $7.98
CA PIGC3257 $7.98

LAWS, ELOISE
Eloise Laws
LP Liberty LT1063 $7.98
8T 8LT1063 $7.98
CA 4LT1063 $7.98

LEE, ALVIN, BAND
Free Fall
LP Atlantic SD19287 $7.98
8T TP19287 $7.98
CA CS19287 $7.98

LEE, BRENDA
Take Me Back
LP MCA 5143 $8.98
8T MCAT5143 $8.98
CA MCAC5143 $8.98

LEE, JOHNNY
Lookin' For Love
LP Asylum 6E309 $7.98

LLOYD, IAN
3WC
LP Scotti Bros. SB7110 $7.98
8T TP7110 $7.98
CA CS7110 $7.98

LOVE UNLIMITED, see Barry White

LOVE UNLIMITED ORCH., see Barry White

LUCAS, CARRIE
Portrait Of Carrie
LP Solar BXL13579 $7.98

LYNN, LORETTA
Lookin' Good
LP MCA 5148 $8.98
8T MCAT5148 $8.98
CA MCAC5148 $8.98

M F S B
Mysteries Of The World
LP TSOP JZ36405 $7.98
8T JZA36405 $7.98
CA JZT36405 $7.98

MADNESS
Absolutely
LP Sire SRK6094 $7.98

MANTUS
Mantus
LP SMI SM7003

MARTIN, MOON
Street Fever
LP Capitol ST12099 $7.98
8T 8XT12099 $7.98
CA 4XT12099 $7.98

MATHIS, JOHNNY
The Best Of Johnny Mathis 1975-1980
LP Columbia JC36871 $7.98
8T JCA36871 $7.98
CA JCT36871 $7.98

McCLINTON, DELBERT
The Jealous Kind
LP Capitol ST12115 $7.98
8T 8XT12115 $7.98
CA 4XT12115 $7.98

McDANIEL, MEL
I'm Countryfied
LP Capitol ST12116 $7.98
8T 8XT12116 $7.98
CA 4XT12116 $7.98

McDOWELL, RONNIE
Going . . . Going . . . Gone
LP Epic JE36821 $7.98
8T JEA36821 $7.98
CA JET36821 $7.98

McEntire, Reba
Feel The Fire
LP Mercury SRM15029 $7.98

MIDLER, BETTE
Divine Madness
LP Atlantic SD16022 $8.98
8T TP16022 $8.98
CA CS16022 $8.98

MILSAP, RONNIE
Greatest Hits
LP RCA AHL13772 $7.98

MONTAN, CHRIS
Any Minute Now
LP 20th Century Fox T620 $7.98

NEW ENGLAND
Explorer Suite
LP Elektra 6E307 $7.98

NORMAN, NEIL, & HIS COSMIC ORCH
Greatest Science Fiction Hits Vol 2
LP GNP Crescendo 2133 $7.98

OAK RIDGE BOYS
Greatest Hits
LP MCA 5150 $8.98
8T MCAT5150 $8.98
CA MCAC5150 $8.98

OFF BROADWAY
Quick Turns
LP Atlantic SD19286 $7.98
8T TP19286 $7.98
CA CS19286 $7.98

PAYNE, DEVIN
Excuse Me
LP Casablanca NBLP7245

PERRY & SANLIN
For Those Who Love
LP Capitol ST12118 $7.98
CA 4XT12118 $7.98

POLICE
Zenyatta Mondatta
LP A&M SP4831 $7.98

POWDER BLUES
Uncut
LP Liberty LT1078 $7.98
8T 8LT1078 $7.98
CA 4LT1078 $7.98

PRIVATE LINES
Trouble In School
LP Passport PB9848

PYTHON, MONTY
Monty Python's Contractual Obligation Album
LP Arista AL9536 $7.98

QUATRO, SUZI
Rock Hard
LP Dreamland DL15006

REDDINGS
The Awakening
LP Believe In A Dream JZ236875 $7.98
CA JZT36876 $7.98

REVELATION
Revelation
LP Handshake JW36963 $7.98
8T JWA36963 $7.98
CA JWT36963 $7.98

RICH, CHARLIE
Once A Drifter
LP Elektra 6E301 $7.98

ROCKPILE
Seconds Of Pleasure
LP Columbia JC36886 $7.98
8T JCA36886 $7.98
CA JCT36886 $7.98

ROMANTICS
National Breakout
LP Nemperor JZ36881 $7.98
CA JZT36881 $7.98

RONSTADT, LINDA
Greatest Hits, Vol. II
LP Asylum 6E516 $8.98

SCAGGS, BOZ
Hits
LP Columbia FC36841 $8.98
8T FCA36841 $8.98
CA FCT36841 $8.98

SIMMS BROS. BAND
Attitude
LP Elektra 6E288 $7.98

SKY
Sky
LP Arista A2L8302

SPECIALS
More Specials
LP Chrysalis/Two Tone CHR1303

STRANGLERS
IV
LP International Rec. Syndicate SP70011

STREET, MEL
Some Special Moments
LP Sunbird ST50102 $7.98
8T 8XT50102 $7.98
CA 4XT50102 $7.98

STREISAND, BARBRA
Guilty
LP Columbia Mastersound HC46750 $14.98
CA HCT46750 $14.98

SUICIDE
Suicide
LP Ze AN7080

SUMMER, DONNA
The Wanderer
LP Geffen GHS2000 $8.98

SURRETT, ALFONZO
Comin' Out
LP MCA 3264 $7.98
CA MCAC3264 $7.98

SWEAT BAND
The Sweat Band
LP Uncle Jam JZ36857 $7.98
CA JZT36857 $7.98

SWITCH
This Is My Dream
LP Gordy G8999M1 $8.98

SYKES, KEITH
I'm Not Strange I'm Just Like You
LP MCA 3265 $7.98
CA MCAC3265 $7.98

TALKING HEADS
Remain In Light
LP Sire SRK6095 $7.98

TAVARES
Love Uprising
LP Capitol ST12117 $7.98
8T 8XT12117 $7.98
CA 4XT12117 $7.98

THOROGOOD, GEORGE, & THE DESTROYERS
More
LP Rounder 3045 $7.98

THORPE, BILLY
21st Century Man
LP Elektra 6E294 $7.98

TUCKER, TANYA
Dreamlovers
LP MCA 5140 $8.98
8T MCAT5140 $8.98
CA MCAC5140 $8.98

TWENNYNINE WITH LENNY WHITE
Twennynine With Lenny White
LP Elektra 6E304 $7.98

TWITTY, CONWAY
Rest Your Love On Me
LP MCA 5138 $8.98
8T MCAT5138 $8.98
CA MCAC5138 $8.98

ULTRAVOX
Three Into One
LP Antilles AN7079

URBAN HEROES
Who Said
LP Handshake JW36962 $7.98
CA JWT36962 $7.98

UTOPIA
Deface The Music
LP Bearsville BRK3487 $7.98

VALENTINE, DAVE
Land Of The Third Eye
LP Arista/GRP 5001 $7.98

VARIOUS ARTISTS
Banded Together II
LP Epic JE36816 $7.98
8T JEA36816 $7.98
CA JET36816 $7.98

VARIOUS ARTISTS
Galaxy Of Stars Live
LP Solar CYL23780

VARIOUS ARTISTS
Greatest Country Hits Of The 70's, Volume II
LP Columbia JC36802 $7.98
8T JCA36802 $7.98
CA JCT36802 $7.98

VARIOUS ARTISTS
In Harmony
LP Sesame Street BSK3481 $7.98

VARIOUS ARTISTS
Made In Britain
LP Polydor PD16296 $7.98

WARD, JACKY
More!
LP Mercury SRM16030 $7.98

WAROFF, PAUL
California Son
LP Casablanca NBLP7236

WATERS, RUTH "SILKY"
Out In The Open
LP Midsong Int'l PW36850 $5.98

WELK, LAWRENCE
Reminiscing, Vol. 2
LP Ranwood R8196 $7.98

WHITE, BARRY, LOVE UNLIMITED, & LOVE UNLIMITED ORCH
The Best Of Our Love
LP Unlimited Gold Z2X36957 $11.98
8T ZAX36957 $11.98
CA ZTX36957 $11.98

WHITE, LENNY, see Twennynine

WILLIAMS, LENNY
Let's Do It Today
LP MCA 5147 $8.98
8T MCAT5147 $8.98
CA MCAC5147 $8.98

WILSON, JOEY
Going Up
LP Modern MR38130 $7.98
8T 7P38130 $7.98
CA CS38130 $7.98

WITHERS, BILL
Best Of Bill Withers
LP Columbia JC36877 $7.98
8T JCA36877 $7.98
CA JCT36877 $7.98

WONDER, STEVIE
Hotter Than July
LP Tamla T8373M1 $8.98
8T T8373GC $8.98
CA T8373GT $8.98

WYNNE, PHILLIPE
Wynne Jammin'
LP Uncle Jam JZ36843 $7.98
CA JZT36843 $7.98

JAZZ

ARMSTRONG, LOUIS
Louis With Guest Stars
LP MCA 1306 $4.98
Satchmo For Ever! . . . (1935-1945)
LP MCA-1334 $4.98
Satchmo's Collectors Items
LP MCA 1322 $4.98
Satchmo's Discoveries (1396-1938)
LP MCA 1328 $4.98
Satchmo Serenades
LP MCA 1318 $4.98
Swing That Music (1936-1938)
LP MCA 1312 $4.98
Young Louis "The Side Men"
LP MCA 1301 $4.98

ARMSTRONG, LOUIS, & THE ALL STARS
Old Favorites (1950-1957)
LP MCA-1335 $4.98

ARMSTRONG, LOUIS, & HIS ORCH
Back In New York
LP MCA 1304 $4.98

ARMSTRONG, LOUIS, WITH THE SY OLIVER CHOIR & THE ALL STARS
Louis & The Good Book
LP MCA-1300 $4.98

BASIE, COUNT, see Ella Fitzgerald

BASIE, COUNT, & HIS ORCH
Blues By Basie
LP Columbia PC36824 $5.98

BASIE, COUNT, JOE TURNER, EDDIE VINSON
Kansas City Shout
LP Pablo D2310859

BECHET, SIDNEY
Blackstick (1931-1938)
LP MCA 1330 $4.98

BROOKMEYER, BOB, & FRIENDS
Bob Brookmeyer & Friends
LP Columbia PC36804 $5.98

BYRD, DON, GIGI GRYCE, & THE JAZZ LAB QUINTET WITH JACKIE PARIS
Modern Jazz Perspective
LP Columbia PC36810 $5.98

CARTER, RON, see Joe Henderson

COREA, CHICK, see Joe Henderson

DEPENDABLE BOYS, see Sister Rosetta Tharpe

DODDS, JOHNNY
Spirit Of New Orleans (1926-1927)
LP MCA 1328 $4.98

DURAN, ELENA, STEPHANE GRAPPELLI, LAURIE HOLLOWAY
Brandenburg Boogie
LP Angel DS37790

EARLAND, CHARLES
Coming To You Live
LP Columbia JC36449 $7.98
CA JCT36449 $7.98

FARMER, ART, QUINTET
Plays The Great Jazz Hits
LP Columbia PC36826 $5.98

FISCHER, CLARE
Salsa Picante
LP Discovery DS817

FITZGERALD, ELLA, see Billie Holiday & Chick Webb

FITZGERALD, ELLA, JOE PASS, COUNT BASIE
Digital III At Montreux
LP Pablo Live D2308223

FRANKLIN, RODNEY
Rodney Franklin
LP Columbia JC36747 $7.98
CA JCT36747 $7.98

GORDON, DEXTER, see Wardell Gray

GRAPPELLI, STEPHANE, see Elena Duran

GRAPPELLI, STEPHANE, JEAN-LUC PONTY
Giants
LP Pausa PR7074 $7.98

GRAY, WARDELL, & DEXTER GORDON, PAUL QUINICHETTE & HIS ORCH
The Chase & The Steeple Chase
LP MCA 1336 $4.98

GYRCE, GIGI, see Don Byrd

HALL, JIMM, see Itzhak Perlman

HAMPTON, LIONEL
Steppin' Out
LP MCA 1315 $4.98

HAMPTON, LIONEL, & HIS ORCH
Sweatin' With Hamp
LP MCA-1331 $4.98

HENDERSON, FLETCHER
Swing's The Thing (1931-1934)
LP MCA-1318 $4.98

HENDERSON, FLETCHER, & HIS ORCH
First Impressions
LP MCA-1310 $4.98

HENDERSON, JOE, CHICK COREA, RON CARTER, BILLY HIGGINS
Mirror
LP Pausa 7075 $7.98

HIGGINS, BILLY, see Joe Henderson

HINES, EARL, see Jimmie Noone

HINES, EARL, & HIS ORCH
South Side Swing (1934-1935)
LP MCA-1311 $4.98

HOLIDAY, BILLIE, ELLA FITZGERALD, LENA HORNE, SARAH VAUGHAN
Billie, Ella, Lena, Sarah!
LP Columbia PC36811 $5.98

HOLLOWAY, LAURIE, see Elena Duran

HORNE, LENA, see Billie Holiday

JAMAL, AHMAD
Intervals
LP 20th Century-Fox T622 $7.98
Night Song
LP Motown M7945R1 $7.98

JAZZ LAB QUINTET, see Don Byrd

JAZZ MESSENGERS
Hard Bop
LP Columbia PC36809 $5.98

JOHNSON, J.J., SEXTET
J. J. Inc
LP Columbia PC36060 $6.98

JOHNSON, PETE
Boogie Woogie Mood (1940-1944)
LP MCA 1333 $4.98

JORDAN, LOUIS
Greatest Hits Vol. 2 (1941-1947)
LP MCA 1337 $4.98

KIRK, ANDY, & HIS CLOUDS OF JOY
Instrumentally Speaking
LP MCA 1308 $4.98

KLUGH, EARL
Late Night Guitar
LP Liberty LT1079 $7.98
8T 8LT1079 $7.98
CA 4LT1079 $7.98

KNIGHT, MARIE, see Sister Rosetta Tharpe

LUNCEFORD, JIMMIE
Blues In The Night (1938-1942)
LP MCA 1314 $4.98
Jimmie's Legacy (1934-1937)
LP MCA-1320 $4.98
The Last Sparks (1941-1944)
LP MCA 132 $4.98

LUNCEFORD, JIMMIE, & HIS ORCH
For Dancers Only
LP MCA 1307 $4.98
Harlem Shout
LP MCA 1305 $4.98
Rhythm Is Our Business
LP MCA 1302 $4.98

MANDEL, MIKE
Utopia Parkway
LP Vanguard VSD79437 $7.98

MANNE, SHELLY, see Itzhak Perlman

METHENY, PAT
80/81
LP ECM 21180

MILLINDER, LUCKY, WITH SISTER ROSETTA THARPE
Lucky Days (1941-1945)
LP MCA 1319 $4.98

MINGUS, CHARLES
Something Like A Bird
LP Atlantic SD8805 $7.98
8T TP8805 $7.98
CA CS8805 $7.98

MITCHELL, BLUE
Step Light
LP Blue Note LT1082 $7.98
8T 8LT1082 $7.98
CA 4LT1082 $7.98

MITCHELL, RED, see Itzhak Perlman

MOBLEY, HANK
Third Season
LP Blue Note LT1081 $7.98
8T 8LT1081 $7.98
CA 4LT1081 $7.98

MOST, SAM
From The Attic Of My Mind
LP Xanadu 180

NOONE, JIMMIE, & EARL HINES
At The Apex Club (1928)
LP MCA 1313 $4.98

OLIVER, SY, CHOIR, see Louis Armstrong

New LP/Tape Releases

OLIVER'S, KING, DIXIE SYNCOPATORS
Papa Joe
LP MCA 1209 14.98

DRY, KID, & HIS CREOLE BAND
At The Dixieland Jubilee
LP Dixieland Jubilee DJ518

PALKOVIC, TONY
Deep Water
LP Discovery 1P1001 $7.50

PARIS, JACKIE, see Don Byrd

PARKER LEO
Rollin' With Leo
LP Blue Note LT1078 $7.98
ET BLT1078 $7.98
CA BLT1078 $7.98

PASS, JOE, see Ella Fitzgerald

PEPPER, ART
The Late Show
LP Xanadu 117

PERLMAN, ITZHAK, ANDRE PREVIN, SHELLY MANNE, JIM HALL, RED MITCHELL
A Different Kind Of Blues
LP Angel DS37180

PETERSON, OSCAR
Digital At Montreux
LP Pablo Live D2308224

PETERSON, OSCAR, TRIO, & SINGERS UNLIMITED
In Tune
LP Pablo PR 1073 $7.98

PONTY, JEAN LUC, see Stephane Grappelli

POWELL, BADEN
Tristesa On Guitar
LP Pausa 7108 $7.98

POWELL, BUD
A Portrait Of Thelonious
LP Columbia PC36805 $5.98

PREVIN, ANDRE, see Itzhak Perlman

PRICE, SAMMY, TRIO, see Sister Rosetta Tharpe

QUILL, GENE, see Phil Woods

QUINICHETTE, PAUL, & HIS ORCH, see Wardell Gray

RICE, TONY, UNIT
Mar West
LP Rounder 0125 $7.98

SINGERS UNLIMITED
A Capella III
LP Pausa 7016 $7.98

THARPE, SISTER ROSETTA, WITH SAMMY PRICE TRIO, MARIE KNIGHT, & THE DEFENDABLE BOYS
Gospel Train
LP MCA 1311 14.98
(Also see Lucky Millinder)

TURNER, JOE, see Count Basie

TURNER, JOE, BIG
Early Big Joe (1940-1944)
LP MCA 1325 14.98

TURRENTINE, STANLEY
Mr. Natural
LP Blue Note LT1075 $7.98
ET BLT1075 $7.98
CA BLT1075 $7.98

VARIOUS ARTISTS
Big Bands Uptown (1931-1940)
LP MCA-1327 14.98

VARIOUS ARTISTS
Jazz Critics Choose—Great Jazz Critics Choose Historic Performances
LP Columbia PC38907 $5.98

VARIOUS ARTISTS
Jingle Bell Jazz
LP Columbia PC38083 $5.98

VARIOUS ARTISTS
Kings & Queens Of Ivory 1 (1935-1940)
LP MCA 1329 14.98

VARIOUS ARTISTS
Piano In Style (1926-1930)
LP MCA 1332 14.98

VARIOUS ARTISTS
The Piano Players
LP Xanadu 117

VARIOUS ARTISTS
The Swingin' Small Bands (1937-1939)
LP MCA-1324 14.98

VAUGHAN, SARAH, see Billie Holiday

VINSON, EDDIE, see Count Basie

WEBB, CHICK, & HIS ORCH
A Legend
LP MCA 1303 14.98

WEBB, CHICK WITH ELLA FITZGERALD
Ella Swings The Band (1936-1939)
LP MCA-1327 14.98

WILSON, PHIL, SEXTET
Boston New York Axis
LP Famous Door HL 127

WODDS, PHIL, QUARTET, WITH GENE QUILL
Phil Talks With Quill
LP Columbia PC36805 $5.98

YOUNG, LESTER
Prez Vol. 2
LP Pablo Live 2308229

THEATRE/FILMS/TV

COAST TO COAST
Soundtrack
LP Full Moon/Warner Bros PM3490

DEATH WISH
Soundtrack (Herbie Hancock)
LP Columbia PC36825 $5.98

HEAVEN'S GATE
Soundtrack
LP United Artists UD1073 $8.98
ET UD1073 $8.98
CA UD1073 $8.98

IT'S MY TURN
Soundtrack
LP Motown M8847M1 $8.98

POPEYE
Soundtrack
LP Boardwalk SW36880
ET SW36880
CA SW36880

SOMEWHERE IN TIME
Soundtrack
LP MCA 5154 $8.98
ET MCA5154 $8.98
CA MCA5154 $8.98

VARIOUS ARTISTS
Broadway Magic—Vol. 5: Great Performances
LP Columbia JS38859 $8.98
ET JSA38859 $8.98
CA JS38859 $8.98

CLASSICAL

ALBERT, STEPHEN
To Woke The Dead: Pavana, Three Poems Of Guenter Grass
Alton Pro Musica Modernia Russell Boston Musica Viva Charlston Pomeroy
LP CRI SD420 $7.95

BACH, CARL PHILIPP EMANUEL
Complete Organ Works
Tachezi
LP Deutsche Ges 38 35453 $21.98

Sie Pressen Semtsas von Aspiran
LP Deutsche Ges 26 35480 $21.98

BACH, JOHANN SEBASTIAN
Cantatas, Vol. 26
Esswood, Equilist Muttenlocher van der Meer van Altena Van Egmond Collegium Vocale Krabenhöft Hunnover Toelzer Knabenchor Leonhardt Concert Leonhardt Concentus Musicus Wien Harnoncourt
LP Deutsche Ges 26 35466 $21.98

BEETHOVEN, LUDWIG VAN
Piano Concerto No. 1
Michelangeli Vienna Symph Giulini
LP DG7531307
Piano Sonata No. 11 In B Flat Major (Op. 22); Piano Sonata No. 12 In A Flat Major (Op. 26)
Ashkenazy
LP London CS7167 $9.98
Piano Sonatas, Vol. 1
Buchbinder
LP Teldec/Nixdorf 36 35472 $35.94
Violin Concerto
Mutter Berlin Phil Karajan
LP DG7531250
Three Sonatas Nos. 1, 2, 3 (Op. 2), & Sonata No. 15 In D Major ("Pastorale"), Op. 28
Gould
LP Columbia M235811 $17.98

BELLINI, VINCENZO
I Puritani
Cabelle Krauss Mazzoni Mattuggioni Ferrin Ambrosian Opera Chorus & Phil Orch Muti
LP Angel SZCX 3881

BERLIOZ, HECTOR
Symphonie Fantastique
Massial Cleveland Orch
LP Columbia M35867 $8.98
CA M35867 $8.98

BRAHMS, JOHANNES
Violin Concerto
Spalding Vienna Tonkunstler Symph Orch Lodinai
LP Vienna Sinfonie VSD1059

CHOPIN, FREDERIC
Waltzes
Perlman
LP Angel DS37332

DAVIES, PETER MAXWELL
St. Thomas Wake, Anthem Symphony No. 6
Duffalo Lessons-Re Orch
LP Louisville Orch
First Edition LS 779 $7.95

DEBUSSY, CLAUDE
La Mer Ravel, Mother Goose Suite, Rapsodie Espagnol
Los Angeles Phil Giulini
LP DG2531264

ELGAR, EDWARD
Falstaff (Op. 68), In The South (Op 50)
London Phil Orch Solti
LP London CS7193 $9.98

FOSS, LUKAS
Curriculum Vitae. Music For Six, String Quartet No. 3
Kronovetti Lime of Buffalo Percussion Ensemble Columbia Quartet
LP CRI SD413 $7.95

HAYDN, FRANZ JOSEPH
String Quartets (Op. 20, No. 6 & Op. 76, No. 2)
Eisenhardt Quartet
LP Deutsche Ges 4 23254 $10.98

HETU, JACQUES
Piano Concerto, Hayley Images
Vallerolo, Louisville Symph Orch Hetu
LP Louisville First Edition LS769 $7.95

HOOKINSON, SYDNEY
Dance Variations On A Chopin Fragment, Adler Sixth String Quartet
Eastman Trio DeGaetani, First Arts Quartet
LP CRI SD432 $7.95

LISZT, FRANZ
Piano Transcriptions
Petri
LP MCA 1414 14.98
CA MCAC 1414 14.98

MOZART, WOLFGANG AMADEUS
The Magic Flute
Anaise Hamlik Mathis Otl Van Dam Berlin Opera Chorus Berlin Phil Karajan
LP DG7141001
Oboe Concerto (K. 314), Bassoon Concerto (K. 191)
Schellhorn, Turkovic Salzburg Mozarteum Orch Hager
LP Telefunken 6 23361 $10.98
The Symphonies—Salzburg (1773 6)
Academy of Ancient Music Hogwood
LP L'Oiseau Lyre DJ 1003 $29.94

MUSSORGSKY, MODEST
Pictures At An Exhibition, Revel In Tambourin De Couperin
Chicago Symph Orch Reiner
LP London Digital LDR10040 $10.98

PROKOFIEV, SERGE
Peter & The Wolf
Du Pre English Chamber Orch Barenboim
LP DG2531275

ROCHBERG, GEORGE
Slow Fires Of Autumn, Harbison Quintet
Wangerin, Allen
LP CRI 5043K $7.95

ROSSINI, GIOACCHINO
William Tell
Milnes Pavarotti, Frem, Chiaurov National Phil Orch Chailly
LP London OSA1446/D $39.92

SCHICKELE, PETER
Pentangle, Five Songs For French Horn & Orch, Thorne Elegy For Orch, Makai Vigil
Albrecht Louisville Symph Orch Mester
LP Louisville Orch First Edition LS788 $7.95

SCHUMANN, ROBERT
Piano Concerto
Ts Ong, London Symph Maag
LP MCA 1415 14.98
CA MCAC1415 14.98

STRAUSS, JOHANN, RICHARD STRAUSS
Waltzes, Polkas, Rosenkavalier Suite
Cincinnati Symph Rudolf
LP MCA 1421 14.98
CA MCAC1421 14.98

TCHAIKOVSKY, PETER ILYITCH
Nutcracker Suite, Swan Lake Suite
Israel Phil Orch Mehta
LP London Digital LDR10008 $10.98

Romeo & Juliet
Vienna State Opera Orch Schmidt-Isserstedt
LP MCA 1423 14.98
CA MCAC1423 14.98
Symphony No. 2 In C Minor (Op. 17) ("Little Russian"), Romeo & Juliet
Los Angeles Phil Mehta
LP London CS7149 $9.98

TELEMANN, GEORG PHILIPP
Darmstadt Overtures
Concentus Musicus Wien Harnoncourt
LP Das Alte Werk 26 35498 $21.94
CA 26 35498 $21.94

VERDI, GIUSEPPE
Four Sacred Pieces
Musica Aeterna Waldman
LP MCA 1425 14.98
CA MCAC1420 14.98

CLASSICAL COLLECTIONS

AMOR ARTIS CHORALE
Baroque Music For French Horn & Orch
LP MCA 1422 14.98
CA MCAC1422 14.98

BERMAN, LAZAR
At Carnegie Hall, Recorded Live In Recital March 11, 1979
LP Columbia Masterwork IZM35903 $29.98

BOSTON POPS
Pops In Space
LP Pelican PS 2021

LOS ANGELES CHAMBER ORCH
American Music For Strings
LP Nonesuch 52 9002

PAVAROTTI, LUCIANO
Verismo Arias
LP London Digital LDR10020 $10.98

WAVERLY CONSORT
Italia Mia! Music Of Italy 1500 1640
LP Columbia M36864 $8.98
CA M36864 $8.98

CHRISTMAS

CASH, JOHNNY
Classic Christmas
LP Columbia JC36868 $7.98
ET JCA36868 $7.98
CA JCT36868 $7.98

SONGBIRD ORCH & CHORUS
No Ordinary Child (Christmas Album)
LP MCA 3262 $7.98
CA MCAC 3262 $7.98

WHITMAN, ELLIS
Christmas With Slim Whitman
LP Cleveland Int'l ZS36868 $7.98
ET JCA36868 $7.98
CA JCT36868 $7.98

General News

KEYED UP—Ramsey Lewis, right, gets the key to the city from Indianapolis Urban League president Sam Jones. The scene is the first annual Indianapolis Jazz Festival to benefit the Opportunities Industrialization Organization and the Urban League.

Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

The T.J. Martell Memorial Foundation
1370 Avenue of the Americas
New York, NY 10019
Telephone: (212) 245-1818

Give the gift of music.

Single This Week

SHOOT YOUR BEST SHOT/ IT DON'T HURT NO MORE

Linda Clifford

RSO (LP) RS-1-3087

Billboard® DISCO TOP 60™

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	4	**SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE**—Linda Clifford RSO (LP) RS-1-3087
2	3	**IF YOU COULD READ MY MIND**—Viola Wills Anola (12-inch) OF 02203
3	1	**CAN'T FAKE THE FEELING**—Geraldine Hunt Prism (LP/12-inch) PLP 1006/PDS-405
☆	9	**LOVELY ONE**—The Jacksons Epic (LP) FE 36424
5	5	**PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN**—B-52's Warner (LP/12-inch*) BSK 3471
6	2	**I NEED YOUR LOVIN'/CHAINS**—Teena Marie Gordy (LP) GB-997M1
7	15	**HOW LONG/TIGHT PAIR**—Lipps Inc. Casablanca (LP) NBLP 7242
8	6	**I NEED YOU/SELL MY SOUL/FEVER**—Sylvester Fantasy (LP) F-9601
9	10	**CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane Chalet/Prelude (LP) CHO 701
10	16	**IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP**

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	46	**SEABISCUIT IN THE FIFTH**—Belinda West Panorama (12-inch) JD 12095
32	12	**LOVE SENSATION**—Loleatta Holloway Salsoul (LP) SA-9506
33	24	**CAPRICORN**—Capricorn Emergency (12-inch) EMDS 6511
34	25	**I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL**—Dynasty Solar (LP/12-inch) BXL1-3576/YD 12027
35	45	**UPTOWN/DIRTY MIND/HEAD**—Prince Warner (LP) BSK 3478
36	23	**BREAKAWAY**—Watson Beasley Warner (LP/12-inch*) BSK 3445
37	17	**UNDERWATER**—Harry Thuman Unlimited (LP/12-inch) Import
38	50	**HE'S SO SHY**—Pointer Sisters Planet (LP) P-9
39	22	**THE ONE TONIGHT/DREAMS & DESIRES**—Fever Fantasy (LP/12-inch*) 9595
40	[illegible]	**IF YOU FEEL THE [illegible]**

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified, 1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Type of Ad You Want

☐ REGULAR CLASSIFIED $1 15 a word minimum $23.00 First line set all caps Name, address and phone number included in word count
☐ DISPLAY CLASSIFIED $48 50 one inch, 4 times $43 00 26 times $40 00, 52 times $32 00 ea ☐ INTERNATIONAL (other than U S) Regular 60¢ a word, min $17 50 Display $38 00 inch, $32 50 ea inch 4 or more times
☐ DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include $3 00 service charge

Check Heading You Want

☐ REAL ESTATE
☐ COMEDY MATERIAL
☐ DISTRIBUTORS WANTED
☐ DISTRIBUTING SERVICES
☐ FOR SALE
☐ GOLDEN OLDIES
☐ BUSINESS OPPORTUNITIES
☐ HELP WANTED
☐ LINES WANTED
☐ AUCTIONS
☐ BOOKINGS
☐ MISCELLANEOUS

NOTE. You must supply the complete name and street address for our records, when your ad carries a postal box number

PAYMENT MUST ACCOMPANY ORDER

☐ Amer. Express
☐ Diners Club
☐ Visa
☐ Master Chg
Bank #

NAME
ADDRESS
CITY STATE ZIP
TELEPHONE

Credit Card Number
Expires
Signature

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE Closes 4 30 p m Monday. 12 days prior to issue date

FOR SALE

FRANK ZAPPA
(200 Motels)
Double album . . . Your Price $9.72
All the time in stock.
No one has better and larger selection of imported records and tapes than
INTERNATIONAL BOOK & RECORD DISTRIBUTORS
40-11 24 Street, L.I.C., New York 11101
212-786-2966 Telex 235967

WHY PAY MORE?
8 TRACK & CASSETTE BLANKS

1-45 min any quantity	78¢
46-65 min any quantity	87¢
66-80 min any quantity	96¢
81-90 min any quantity	1 05

Shrink wrap & labeled add 23¢
First line recording tape top of line cartridge & cassette Professional 8 track & cassette duplicators Custom duplication
Call or write:
TRACKMASTER, INC.
1310 S. Dixie Hiway W.
Pompano Beach, FL 33060
Phone (305) 943-2334

BUTTONS — BADGES!!
New Wave buttons—Heavy Metal—Mods — Rockers — Two-Tones — Rounds—Squares—Mirror badges Enamel style and plastics from Britain Send for color catalog of T-Shirts, posters, buttons, etc To
NAUGHTY BITS
P.O. Box 157, Station B
Toronto, Canada M5T 2T3
FOB Buffalo or Toronto
Phone (416) 862-0554
(Trade Only)

There Is No Shortage Of
CUT OUTS
at
PROMO RECORD DISTRIBUTING CO.
Send for our free catalog of *top product at lowest prices.*
160 East Fifth St.
Paterson, NJ 07524
(201) 279-2010
Worldwide Telex 130463

CUT-OUTS
8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog
J S J DISTRIBUTORS
6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

CUT OUTS
OVER 2,000 TITLES
LPs, 8 TRACKS & CASSETTES
Largest selection in the Country
Major Labels
For a free catalog call or write
AUDIO DISTRIBUTORS
1182 Broadway New York N Y 10001
(212) 725-4570 *Dealers only—please*

Cut-Outs
and Overstocked Albums and Tapes
SALAS SALES
Call or Write for FREE Catalog:
(213) 767-6800
11219 Randall St. Sun Valley, CA 91352

THE BEST CUT-OUTS
LP • 8 Track • Cassette Titles
Send for Free Catalog.
ALEX A. ARACO CO. INC.
ARACO
Bx 82, Riverton, NJ 08077
(NJ Res. 609-829-4013)
Dealers Only

CUT-RITE RECORD DISTRIBUTORS
For the best in overstocked and cut-out records, call or write for free catalog
310 New York Avenue
Huntington, New York 11743
(516) 427-7893

FRANK ZAPPA
200 MOTELS
IMPORTER & DISTRIBUTOR OF ROCK · JAZZ & UNDEFINED from ENGLAND EUROPE JAPAN AUSTRALIA & BEYOND

GREENWORLD
23703 MADISON ST TORRANCE CALIFORNIA 90505 USA
TEL (213) 533-8075 TLX 181892

"COTTON-EYED JOE"
& Other Texas Dance Hall Favorites
A FANTASTIC INSTRUMENTAL ALBUM
Includes "Waltz Across Texas" "Steel Guitar Rag," "Whiskey River" and many more great Honky Tonk Songs!
Call or write for our catalog for this and other great instrumental albums.
Plus Justin Wilson's Cajun Humor.
Delta Records, Box 225 Nacogdoches Texas (713) 564 2509

AUTHENTIC CAJUN MUSIC
(Since 1944)
CAJUN GOLD L P 's & Tapes
Zydeco Artists (R&B Cajun), Country (Cajun Style)
Artist List Dolly Parton Iry LeJune Al Farner, Katie Webster, Hop Wilson and many more
Call or write for catalog Will increase sales
GOLDBAND RECORDS, P O Box 1485, Lake Charles, La. 70602
Phone (318) 439-8839

TEE VEE RECORDS
Are only part of our huge selection of albums, 8 track and cassettes available at budget prices
Record Wide Distributors
1755 Chase Drive
Fenton (St. Louis), MO 63026
(314) 343-7100

DELETIONS RECORDS & TAPES
All Merchandise in Stock
Major Labels—Top Artists. Contact Bill or Charlie Knapp for free catalog
RAC-A-RECORDS
1801 S. Lumber
Chicago, IL 60616
(312) 666-4120

POSTERS

POSTERS
Rock Stars
Velvet • Imports
We Have Them All!
105 page color catalog available Also incense - lights
New square mini album cover buttons
T-Shirts and many new items We specialize in profit plus items for record stores (Double your money)
DEALERS ONLY
FUNKY ENTERPRISES, INC.
132-05 Atlantic Avenue
Richmond Hill, New York 11418
(212) 441-5500 (800) 221-6730

POSTERS
Largest Selection of Rock Posters
ZAP ENTERPRISES
2833 W. Pico Blvd
Los Angeles, Calif 90006
(213) 732-3781
DEALERS ONLY

BUTTONS

Rock & Roll BUTTONS!!!!
Make money this Xmas on inexpensive items that kids can afford to buy lots of for gifts—ROCK & ROLL BUTTONS! We have the undisputed largest selection in the world because we import from all over the world! (60 000 designs in all shapes & sizes!) Call or write for color catalog today!
BUTTON MASTER
39 Front St., Bridgeport, PA 19405
(215) 277-1966

LIGHTING, ETC.

HIGH PROFIT ACCESSORY ITEMS!!
- Black lites—75 watt and 18"
- Flicker bulbs and cans.
- Strobes of all kinds.
- FANTASIA Fiber Optics.
- Lava Lites and the "Wave."
- *Mood lites and designer optics.*
- OLFACTORY Extra Scentsory Incense.
- Money House—sticks and spray.

SUNBELT DISTRIBUTING
33 Ft. Walton Square
Ft. Walton Beach, Fla. 32548
TOLL FREE (800) 874-71..
or collect in Fla. (904) ...

FOR SALE

"BALLADE POUR ADELINE"
ALL
RICHARD CLAYDERMAN
ALBUMS
NOW IN STOCK
No one has better and larger selection of imported records and tapes than
INTERNATIONAL BOOK & RECORD DISTRIBUTORS
40-11 24 Street, L.I.C., New York 11101
212-786-2966 Telex 235967
Over 20 000 different recordings from Europe and South America

Empty REELS and BOXES for Audio & Video Tape

ASK FOR OUR CATALOG OF PROFESSIONAL RECORDING SUPPLIES
Poly Corp. 312/298-5300
1233 Rand Rd. • Des Plaines, IL 60016

Available now...
CLASH BOX SET — 8-45's *(Japan)*
MONKEES — "The Best" *(Japan)*
JIMI HENDRIX — "War Heroes" *(Japan)*
Catalog available upon request
DISC TRADING Co.
P.O. Box 685 J-Carrboro NC 27510 USA
Phone 919/962 3142 • Telex 579331

CUT CORNERS
PREMIUM CUT-OUT & OVERSTOCKED L.P.'s & TAPES.
CALL OR WRITE FOR FREE CATALOG.
430 FALMOUTH ROAD
NORTH BABYLON, N Y 11703
(516) 587-7722

EL TORO BULL
Urban Cowboy Type—Used 3 times.
$6,000
(305) 647-2665

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢ Your choice Write for free listings Scorpio Music, Box 391 BC, Cornwells Hts., Pa 19020, USA Dealers only

SPECIAL SALES ONE SET—5 CASSETTE duplicating heads—$650 each—New One set 5-8 track duplicating heads—$600 each—Excellent condition Call L.T. Liquidations. (216) 875-8052

CHART RECORD SERVICES

U S AND FOREIGN RADIO STATIONS
DISCO DJ'S & ALL
INTERNATIONAL MUSIC CONSUMERS
Write us for information on our services which include automatic mailing of all records on charts—LP's & 45's Disco oldies and catalog LP's in stock All orders are shipped immediately—air mail or air freight We give personalized service geared to your needs
MAIL-O-DISC
P.O Box 326, Kings Park, NY 11754
Telex 230199 SWIFT · UR MAIL-O

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND DISCOTHEQUES
Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and lp's from the charts
The Fastest, Most Dependable Service in the World
AIRDISC SPECIAL SERVICES
Box 835 Amityville NY 11701

AIR CARGO

CONFIDENTIAL!
... NY 11430
(212) 656-6088 TLX 425628

HOTLINE FOR PLACING YOUR CLASSIFIED AD
Just Dial
800-223-7524
Ask for JEFF SERRETTE
(IN N.Y. STATE (212) 764-7388)
Hot line is for fast personal service placing Classified ads only For all other business call the regional office nearest you

BOXES FOR STEREO 8 & CASSETTES

STEREO 8 and CASSETTE CARTONS
12" Pilfer Proof Heights 8 form fit Beautiful Stock designs & custom printing.
IN STOCK—INSTANT SHIPMENT
Low Prices—Free Samples
PAK-WIK CORPORATION
128 Tivoli St., Albany, N.Y. 12207
(518) 465-4556 Collect

TAPES

PREMIUM
8-TRACK & CASSETTE BLANKS
Lear Jet style cartridge with rubber roller 3M Professional duplicating tape 90 lengths in 1 min increments Private labeling available

	8 Tr	Cas
1 min to 45 min any quantity	89¢	70¢
46 min to 65 min any quantity	98¢	77¢
66 min to 80 min any quantity	$1 05	90¢
81 min to 90 min any quantity	$1 14	95¢
Shrink Wrapped & Labeled add	14¢	13¢
Head Cleaners	60¢	60¢
Reel to reel 3M tape 1800		$5 00
Blank VHS 2/4 hr video tapes		$19 00

Low Cost Shrink Wrap Equipment Available
PROFESSIONAL 8-TRACK DUPLICATORS—$1 495 00
CASSETTE & 8 TRACK CALIBRATORS & ERASERS
$35 00 minimum order
BAZZY ELECTRONICS CORPORATION
39 N Rose, Mt Clemens, Mich 48043
Phone: (313) 463-2592
Master Charge and Visa Welcome

FINEST QUALITY BLANK CASSETTES
Wholesale bulk prices for studios, industrial and commercial users

1-45 min	85¢
46-65 min	90¢
66-94 min	$1 15

50 piece minimum only
Freight included within United States
Labels and boxes also available at low cost
MARK STARR TAPES
1609 64th St., Emeryville, CA 94608
(415) 658-0109

8 Track & Cassette Blanks

1 min to 45 min	90¢
46 min to 65 min	$1 00
66 min to 90 min	$1 10

50 Pc Minimum Orders Only
Cassettes—Wide Price Range
Professional quality demos our specialty
Cassette duplication available
ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11219
Call Toll Free 800-221-6578
N.Y RES (212) 435-7322

BUDGET SPANISH 8 TRACK TAPES
ROYSALES COMPANY
BX 1503, BROWNWOOD, TX 76801
Large Selection • Popular Artists
Very Competitive Prices
Call or write for free catalog
(915) 646-8267
Mention this Ad.

PROTECT YOUR MERCHANDISE
CASSETTE SECURITY DEVICE
Display cassettes in your 8-track hand hole store display safely
SIMPLE • ECONOMICAL • REUSABLE
For free sample & pricing contact
C & D Special Products
309 Sequoya Dr., Hopkinsville, KY 42240
(502) 885-8088

EQUIPMENT FOR SALE

GENTLY USED
BROADCAST, FILM & RECORDING EQUIPMENT
... Nov. 14, 1980
... A.M. to ... P.M.
... Broadway
... New York 10019

DANCE NEWSLETTER

DANCE WEEK FOUR-PAGE WEEKLY newsletter of ballroom dancing Includes record reviews $20 yearly. Box 55A, McLean, VA 22101 Free sample

Give the gift of music.

1 Single This Week

COULD I HAVE THIS DANCE

Anne Murray Capitol 4920

Billboard® HOT COUNTRY SINGLES & LPs™

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★	3	11	**COULD I HAVE THIS DANCE—Anne Murray** Capitol 4920
★	4	6	**LADY—Kenny Rodgers** Liberty 1380
★	6	10	**SHE CAN'T SAY THAT ANYMORE—John Conlee** MCA 41321
★	8	10	**IF YOU EVER CHANGE YOUR MIND—Crystal Gayle** Columbia 1-11359
★	9	6	**SMOKEY MOUNTAIN RAIN—Ronnie Milsap** RCA 12084
6	1	12	**ON THE ROAD AGAIN—Willie Nelson** Columbia 1-11351
7	2	13	**I'M NOT READY YET—George Jones** Epic 9-50922
★	11	10	**THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jerry Ward**
★	30	8	**DRINK IT DOWN, LADY—Rex Allen Jr.** Warner Bros. 49562
★	29	8	**CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood** GMC 111
★	31	7	**THERE'S ANOTHER WOMAN—Joe Stampley** Epic 9-50934
★	32	4	**GIVING UP EASY—Leon Everette** RCA 12111
★	33	8	**A LITTLE GROUND IN TEXAS—The Capitals** Ridgetop 1080
★	36	5	**A REAL COWBOY—Billy "Crash" Craddock** Capitol 4935
★	37	5	**I CAN SEE FOREVER IN YOUR EYES—Baba McFatrin**

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★	3	4	**GREATEST HITS—Kenny Rogers** Liberty LOO 1072
2	2	13	**I BELIEVE IN YOU—Don Williams** MCA 5133
3	4	7	**GREATEST HITS—Anne Murray** Capitol SOO 12110
4	1	11	**HONEYSUCKLE ROSE—Soundtrack ●** Columbia S236752
5	5	18	**HORIZON—Eddie Rabbitt** Elektra 6E-275
6	7	5	**GREATEST HITS—Ronnie Milsap** RCA AHL1 3772
7	6	26	**URBAN COWBOY—Soundtrack ▲** Asylum DP 90002
★	12	7	**I AM WHAT I AM—George Jones** Epic JE 36586
26	18	25	**ROSES IN THE SNOW—Emmylou Harris** Warner Bros. BSK 3422
27	28	7	**FAMILY BIBLE—Willie Nelson** MCA/Songbird 3258
★	40	2	**BACK TO THE BARROOMS—Merle Haggard** MCA 5139
29	29	3	**ALWAYS—Patsy Cline** MCA 3263
30	33	4	**TOGETHER AGAIN—George Jones & Tammy Wynette** Epic JE 36764
★	36	3	**REST YOUR LOVE ON ME—Conway Twitty** MCA 5138
★	42	102	**WILLIE AND FAMILY LIVE—Willie Nelson**

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES
Adult and all other ratings on Betamax and VHS formats FACTORY DIRECT.
Call Toll Free 1-800-421-4133
Calif residents (213) 492-9019
TVI DISTRIBUTORS
1643 No Cherokee Ave
Hollywood, Calif 90029
Credit Cards accepted

DON'T PAY MORE!!
Billboard's Video Cassette Top 40 In Stock—Immediate Delivery—Lowest Prices VHS & Beta Formats Available Call Southeast's Largest Video Distributor TOLL-FREE.
1-800-327-7026 Telex: 51-4736HALA
(In Fla Call Collect 305-932-0100)
VWI Distributors, Inc

GOLDEN OLDIES

OLDIES
Send for CATALOG 16 000 listings by artist & title for $7 95 plus $1 00 for postage
PREPAID CATALOG ONLY
L.A. 1 STOP
821 Whittier Bl., Montebello, Cal 90640
WHOLESALE (213) 721-4620
RETAIL (213) 721-8222

1950'S THRU 1970'S—OVER 5,000 TITLES. Send $1 50 for catalog Mail-O-Disc, P O Box 326, Kings Park, N Y 11754

OLDIES 50S 60S 100 DIFFERENT $15.00 200 different ($33.00) 500 different $100 Also wants lists filled Becky Overton, 6464 West Quaker Orchard Pk., NY 14127

OLDIES 45 S—THOUSANDS IN STOCK—fast personal service—giant catalog $1 00 The Gold Vault, Box 202K, Oshtemo, MI 49077

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)
THE COMEDIAN
The Original Monthly Service
12 available issues..$75 3 Sample issues $25
"How To Master the Ceremonies" ..$20
Anniversary issue $50
35 "FUN-MASTER" Gag Files—all different $150
BILLY GLASON
200 W 54th St N Y C 10019

ARTIST BIO'S, RECORD TIE-INS, HUMOR, more! Complete personality service! (Free current issue) Radio Times, 200 South Glenn 98, Camarillo, California 93010

"SHEET OFF THE FAN" $25/YR WHACKO humor guaranteed to cause phone calls. $1 00 for current issue Write 3515 25th N W, Canton, Ohio 44708

ONE LINERS, MONOLOGUES, COMEDY material for DJ's Entertainers, Public Speakers, Politicians, Preachers, Les Haas, P O Box 275B, Hawthorne, CA 90250

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Liners, 1448-H West San Bruno, Fresno California 93711 for phone 209/431 15021

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample Contemporary Comedy, 5804 A Twining Dallas, Texas 75227 Phone 214/381-4779

NOT COMEDY CURRENT ARTIST BIO'S, daily calendar, much more for working pros! Free issue Galaxy, Box 20093 A, Long Beach, CA 90801 (213) 438-0508

DEEJAY SPECIALS' MONTHLY GAGLETTER! Individualized Service! We have it all FREE information package PETER PATTEN, P O Box 402-B, Pinedale CA 93650

WANTED TO BUY

WANTED TO BUY COUNTRY AND BLUES records All speeds Country song books, magazines, photos, etc Dave Cook, 121 Oak St, Southington, CT 06489

CASH FOR LP'S OVERSTOCKS, COLLECTIONS, liquidations second hand, others Will travel for quantity Festoons Records, 15 Whitney Ave New Haven, CT 06510 (203) 789-8210

BUSINESS OPPORTUNITIES

We have been engaged to locate a contractor for duplication and distribution of educational audio cassettes for major overseas client Estimated quantity ten to twenty five thousand pieces monthly Approximately 130 different programs Prefer in cassette duplication Please write for complete details Indicate capabilities of your facility in first letter
Reed Research Project CB-19
Suite 200 Terminal Bldg
L.I. McArthur Airport
Ronkonkoma, NY 11779

NASHCO RECORD PRODUCTIONS
Looking for new singer-writer talent Guaranteed record release—Nationwide distribution and promotion available For free advisory and counseling Call or write
Nashco Record Productions
602 Inverness Ave, Nashville, TN 37204
(615) 297-8029

WANT YOUR OWN RADIO STATION? Investment/experience unnecessary. You or others operate Complete details FREE! Broadcasting, Box 130-BP1S, Paradise, CA 95969

DISTRIBUTING SERVICES

MAKE MORE PROFIT . . .
with our low prices, full return and same day shipment on all major label LP's 8-tracks and cassettes Top 1000 list updated weekly Write
TOBISCO
6144 Highway 290 West
Austin TX 78735

RECORDING TAPE & ACCESSORIES
24 HR FREIGHT PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK • SONY • DURACELL • WATTS • DISCWASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID TAPE • SAVOY • AMPEX • SHAPE • TRACS
SEND FOR FREE CATALOG
A.I ROSENTHAL ASSOCIATES
Dept B 1035 Louis Dr Warminster Pa 18974
DEALERS ONLY (215) 441 8900

EXPORT ONLY
All brands phonograph records and prerecorded audio and video tapes (NTSC and PAL) Also largest selection of attractive close-out offers 33 years of specialized service to record and tape importers throughout the world Overseas dealers and distributors only
ALBERT SCHULTZ INC
116 W 14th St, N Y, NY 10011
(212) 924-1122
Cable ALBYREP Telex. 236569

PROMOTIONAL SERVICES

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels Dues required 914-886-9931 D P A, 631 Front, Cresson, PA 16630

RECORDING STUDIOS

E.A.R.S.
EASTERN ARTIST RECORDING STUDIO INC
The latest 24 track recording technology in a luxurious, relaxing environment Introductory offer $65 per hour Call for free tour and demonstration
(212) 874-1358
(201) 673-5680

TALENT

MOTOWN TO FLICK CITY
MOTOWN—JOBETTE
Gen Mgr Ms Jane Bradford at Flick City Music screening new songs and productions with hit potential
SASE Cassettes only
FLICK CITY MUSIC LTD.
Suite 201
9763 W Pico Blvd
Los Angeles CA 90035

SINGER/SONGWRITER — DISCIPLINED, devoted, determined artist seeks knowledgeable manager, financial backer, sponsor or anyone Naomi, (213) 466 6097 after 6 P M weekdays

ANNOUNCEMENTS

AFTER 10 YEARS IN TOP MANAGEMENT—I AM NO LONGER WITH A COMPANY THAT OWNS BOSTON/BOSTON, THE SPIT CLUBS, THE UNCLE SAM'S AND THE PARK AVE. CLUBS. I AM NOW AVAILABLE TO ACCEPT CHALLENGING CAREER OPPORTUNITY OFFERS FROM OTHER OWNERS. CONTACT:
BILL KOEHLER
4047 Sandstone Ct.
Cincinnati, Ohio 45245
(513) 752-2787

THOMAS F. MARSTELLER
Attorney-at-Law
1177 W. Loop S., Suite 1010
Houston, Texas 77027
Telex COPET HOU 792091
(713) 850-0909

DISC JOCKEYS WHO WANT FREE COPY "It's Christmas Time Again" Call 516-826-2735 collect—Great new Christmas 45rpm record

SCHOOLS & INSTRUCTIONS

24 TRACK ENGINEERING, TAUGHT IN State of the Arts Studios Call the University of Sound Arts for free brochure Hollywood (213) 467 5256

LINES WANTED

SONGWRITERS — RECORD COMPANY seeking new talent now accepting demos and/or lead sheets pertaining to "Country Music" Send to Equa Records, 1800 Mowry Ave Fremont, CA 94538

CAREER OPPORTUNITIES

AUDIO FIELD MANAGER
Hi Fi manufacturer has excellent career opportunity for right individual with at least minimal knowledge of consumer Hi-Fi equipment
Candidate must be will to travel extensively and work with our reps nationally If you have proven ability to close a sale can manage our field sales force and work well with other people send resume and salary requirements to
Box 7399, Billboard Magazine
1515 Broadway, NY, NY 10036
Female and Male candidates considered on an equal basis

HELP WANTED

RADIO JOBS!!! JOBS!!! JOBS!!! ANYWHERE in the U.S.A 6 mos placement service $21.00 money back guarantee T/R to NYMD Consultants, Box 852, Saco, Maine 04072

SITUATION WANTED

ATTENTION!!
Highly motivated, young, sharp sales oriented male seeks future in promotion with Boardwalk Entertainment
Call:
(915) 592-9845

REPRESENTATIVES WANTED

ADVERTISING SALES REP
Wanted for international rock n roll musical magazine Needed for all regions Must be ambitious reliable self-starter familiar with the musical instrument related equipment and recording industries Forward resume to
P.O. Box 1064-AR
Birmingham, MI 48012

ANNOUNCERS WANTED

DJ's, Announcers, MC's
MUSICOM INC IS LOOKING FOR ANNOUNCERS WITH COMICAL AND FAMOUS VOICE CAPABILITIES MCI IS OFFERING TOP MONEY FOR TOP VOICES LONG DISTANCE CONTRACT WORK AVAILABLE CALL PERSON TO PERSON FOR
MR. TROY
(305) 981-6550

MISCELLANEOUS

TALENT FOR SALE
PROFESSIONAL SERVICES
HELP WANTED TAPES
the Marketplace is open and your best buy is BILLBOARD
CLASSIFIED
PROFITABLE
ADS
Something to sell or something to tell, your message gets to over 200,000 readers weekly.
Don't Miss Another Week!!!
CALL Jeff Serrette (TOLL FREE)
800/223-7524
NOW to place your ad

When Answering Ads . . . Say You Saw It in Billboard

Yule's Approach Boosts Business

• Continued from page 1

mitely seem to have a little more bounce I feel good about Christmas I think it is going to be a good season, and maybe all the sales will not come at the last minute as they did last year But I am still biting my nails," he continues

Dealers credit popularity of the $5.98 lines, and strong album releases for their good fortunes In this regard they cite recent LP releases by Bruce Springsteen, Stevie Wonder, Kenny Rogers, the Doobie Brothers, Donna Summer, Barbra Streisand, the Jacksons, David Bowie and the Police as stimulating sales

Also boosting sales are older releases by Queen, Pat Benatar, AC/DC, George Benson, the "Xanadu" and "Urban Cowboy" soundtracks, Jackson Browne and the Rolling Stones

"Unit sales in the top 10 have increased dramatically," says Record Bar's King "In the last 10 weeks we have had a 30% increase in sales In 1979 and early '80 a hit would last only for six weeks, but now we are seeing a healthy trend to where it was in 1978 when Fleetwood Mac would sell for months. But we haven't gotten there yet."

A Fleetwood Mac live album is among the major releases expected between now and Christmas Other major releases just out or on the way are LPs from Neil Young, Rod Stewart and John Lennon, all from Warner Bros., from Earth, Wind & Fire, Boz Scaggs, Heart, Bob Dylan, Dan Fogelberg and the Clash on CBS

Also a double live LP from the Eagles, a Linda Ronstadt LP and a "Flash Gordon" soundtrack from Elektra; a $9.98 Steely Dan LP from MCA, the "Jazz Singer" soundtrack with Neil Diamond, and a Tavares LP from Capitol, Abba, Bette Midler, Emerson Lake & Palmer, the Blues Brothers and Yes from Atlantic, and an Andy Gibb and "Star Wars" Christmas album from RSO. RCA will be releasing the "42nd St" soundtrack and a new Dolly Parton LP before Christmas.

Concludes Ralph King "I wouldn't say the recession is over, but with the new product expected, if there are not too many stiffs, Christmas looks good. If the lull after that isn't too bad, then I am looking for a good March, April and May, and by then we should be out of it."

MCA Promo Audit

• Continued from page 14

cost can start at a "low" of $45,000 and go upwards into the hundreds of thousands of dollars

Notes one record executive who has hired the Network, "These people are earning a healthy living. But it's gotten out of hand" He mentions annual salaries of from $500,000 to $700,000 for these hot indie promo men

If the costs are so high, how do these people justify their fee to a label? Responds the executive with first-hand knowledge "That's the going rate They can get it because they provide a service, insurance if you will"

The executive goes on to explain that labels want a fast reaction to their releases and the indies promise results. They get hired on a time system, get a record on a certain number of playlists within a certain amount of days and that's X dollars. Bring in additional stations and there is a bonus of several additional thousands of dollars

Knowledgeable sources contend a freelance promo rep could conceivably collect several bonuses for one project.

How does it work?

The freelancer already is on retainer at the label to work the project and he may collect bonuses for bringing in stations in his market.

The label turns around and contracts with one independent promotion rep to handle the entire country

The contractor then subcontracts other promo personnel Who are the subcontractors? Some of the same persons on retainer at the label who are already being paid to work the project.

As for the time system where the freelancer collects for garnering numbers on playlists it works in two ways.

First there is the regular playlist from which records are aired and there's legitimate movement of the disks on the list

However says a freelancer familiar with the system, there is also what is known in the industry as a "paper list" at some stations

"A paper list is for records that are added to a survey but are never programmed," says the promo man "Some black records such as those by Stevie Wonder or Earth, Wind & Fire may be added at number 30 and move up to number 24 but they are never aired

The independent promotion person gets credit for the record being added [illegible] up the playlist [illegible] list."

Billboard RADIO-TV JOB MART

PAYMENT MUST ACCOMPANY THE ORDER
Rates
POSITIONS WANTED 40¢ per word per insertion—$10.00 minimum
$20.00 per column inch per insertion
POSITIONS OPEN 70¢ per word per insertion—$14.00 minimum
$40.00 per column inch per insertion
BOX NUMBERS $2.00 per issue for handling & postage Audio or video tapes, transcriptions, films or VTR's cannot be forwarded Suggestion arrange for follow-up directly when replying
Send money and advertising copy to Radio-TV Job Mart, Billboard 1515 Broadway, N.Y. 10036

POSITIONS WANTED

[illegible] anywhere [illegible] 12-434-1826 J Field

For the Record

LOS ANGELES The Doobie Brothers "Minute By Minute" which Nautilus has licensed for distribution as a half-speed master disk is on Warner Bros. not A&M as was printed last week.

Billboard® TOP LPs & TAPE

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength.
● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

This Week	Last Week	Weeks On Chart	Artist-TITLE-Label
★ 1	1	3	**BRUCE SPRINGSTEEN** The River, Columbia PC-36854
2	2	6	**BARBRA STREISAND** Guilty, Columbia FC-36750
★ 3	5	5	**KENNY ROGERS** Greatest Hits, Liberty LOO-1072
★ 4	NEW ENTRY		**STEVIE WONDER** Hotter Than July, Tamla T8-373M1 (Motown)
5	4	18	**QUEEN ▲** The Game, Elektra 5E-513
6	6	13	**PAT BENATAR ▲** Crimes Of Passion, Chrysalis CHE 1275
7	3	6	**THE DOOBIE BROTHERS** One Step Closer, Warner Bros. HS 3452
8	7	23	**DIANA ROSS** Diana, Motown M8-936M1
9	9	13	**AC/DC ▲** Back In Black, Atlantic SD 16018
★ 10	10	5	**THE JACKSONS** Triumph, Epic FE-36424
★ 11	13	7	**KENNY LOGGINS** Alive, Columbia C2X-36738
★ 12	14	7	**DAVID BOWIE** Scary Monsters, RCA AQL1-3647
13	8	8	**SUPERTRAMP ▲** Paris, A&M SP-6702
★ 14	35	2	**DONNA SUMMER** The Wanderer, Geffen GHS 2000 (Warner Bros.)
15	11	15	**GEORGE BENSON ●** Give Me The Night
29	26	7	**KANSAS** Audio Visions, Kirshner FZ 36588 (CBS)
30	31	29	**STEPHANIE MILLS ●** Sweet Sensation, 20th Century T-603 (RCA)
31	32	40	**CHRISTOPHER CROSS ▲** Christopher Cross, Warner Bros. BSK 3383
★ 32	49	3	**THE TALKING HEADS** Remain In Light, Sire SRK 6095 (Warner Bros.)
33	19	8	**ZAPP** Zapp, Warner Bros. BSK 3463
★ 34	66	2	**LINDA RONSTADT** Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)
★ 35	37	12	**POINTER SISTERS** Special Things, Planet P-9 (Elektra)
★ 36	39	19	**CARLY SIMON** Come Upstairs, Warner Bros. BSK 3443
★ 37	57	3	**THE DOORS** Greatest Hits, Elektra 5E-515
38	22	11	**SOUNDTRACK ●** Honeysuckle Rose, Columbia S2-3672
★ 39	44	8	**SOUNDTRACK** Times Square, RSO RS-2-4203
40	41	12	**SPLIT ENZ** True Colours, A&M SP-4822
41	42	10	**TEENA MARIE** Irons In The Fire, Gordy G8-997M1 (Motown)
56	58	57	**PAT BENATAR ●** In The Heat Of The Night, Chrysalis CHR-1238
57	38	9	**MOLLY HATCHET** Beatin' The Odds, Epic FE-35672
58	53	19	**EDDIE RABBITT ●** Horizon, Elektra 6E-276
59	40	12	**MICHAEL HENDERSON** Wide Receiver, Buddah BDS 6001 (Arista)
60	55	21	**THE KINKS** One For The Road, Arista A2L 8401
61	48	11	**THE JOHNNY VAN ZANT BAND** No More Dirty Deals, Polydor PD-1-6289
62	52	20	**STACY LATTISAW** Let Me Be Your Angel, Cotillion SD-5218 (Mercury)
★ 63	76	7	**JOHN COUGAR** Nothin' Matters And What It Is Did, Riva RVL-7403 (Mercury)
★ 64	NEW ENTRY		**DIRE STRAITS** Making Moves, Warner Bros. BSK 3480
★ 65	75	4	**UTOPIA** Oeface The Music, Bearsville BRK 3487 (Warner Bros.)
66	69	6	**LIPPS INC.** Pucker Up, Casablanca NBLP 7242
67	68	5	**MAC DAVIS** Texas In My Rear View Mirror, Casablanca NBLP 7239
★ 68	59	3	**SPYRO GYRA**
★ 84	93	5	**JEAN-LUC PONTY** Civilized Evil, Atlantic SD 16020
85	85	27	**PETE TOWNSHEND ●** Empty Glass, Atco SD 32-100 (Atlantic)
86	59	6	**ROBERT PALMER** Clues, Island ILPS 9595 (Warner Bros.)
★ 87	NEW ENTRY		**THE ALAN PARSONS PROJECT** The Turn Of A Friendly Card, Arista AL 9518
★ 88	97	4	**SEAWIND** Seawind, A&M SP 4824
89	79	8	**CRYSTAL GAYLE** These Days, Columbia JC 36512
90	77	16	**DYNASTY** Adventures In The Land Of Music, Solar BXL1-3576 (RCA)
★ 91	114	5	**LEO SAYER** Living In A Fantasy, Warner Bros. BSK 3483
92	60	22	**PETER GABRIEL** Peter Gabriel, Mercury SRM1-3848
93	70	35	**WILLIE NELSON** Stardust, Columbia JC 35305
94	94	7	**RAY, GOODMAN & BROWN** Ray, Goodman & Brown II, Polydor PD-1-6299
95	83	10	**JETHRO TULL** A Classic Case, [illegible]

This year more than ever attend

MIDEM'81

The unique meeting point for the Music Industries
in 1980 : 1456 Companies - 5462 Professionals - 51 Countries

Develop your business
Increase your international contacts
Minimize your travel

MIDEM'81

International Record and Music Publishing Market
23 - 29 January 1981
Palais des Festivals - Cannes - France

BERNARD CHEVRY
Commissaire Général

MICHEL BONNET
Managing Director

XAVIER ROY
International Director

MIDEM ORGANISATION
179, av. Victor-Hugo - 75116 Paris - France
Tél. : 505.14.03 - Telex : 630.547 MID-ORG
JEAN-LOUIS SCHILTZ
International Sales Manager

U.K. :
International Exhibition Organisation L.t.d.
9, Stratford Street. London W1X 3 PE
Tel. : (01) 499.2317 - Telex : 28230 MIP-TV-MIDEM LDN
JACK KESSLER
U.K. Representative

U.S.A. Perard Associates Inc.
Office : C/O John Nathan
30, Rockefeller Plaza suite 4835 - New York NY 10112
Tel. : (212) 489.13.60 - Telex : 253.309 OVMU
JOHN NATHAN
International Representative

MIDEM : 15 years at your service

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100®

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	2	7	LADY—Kenny Rogers Liberty 1380
2	1	12	WOMAN IN LOVE—Barbra Streisand Columbia 1-11364
★3	5	9	THE WANDERER—Donna Summer Geffen 49563 (Warner Bros.)
4	4	14	ANOTHER ONE BITES THE DUST—Queen ● Elektra 47031
★5	6	11	I'M COMING OUT—Diana Ross Motown 1491
★6	7	15	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills 20th Century 2460 (RCA)
★7	8	9	MASTER BLASTER—Stevie Wonder Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer Sisters Planet 47916 (Elektra)
★9	14	8	MORE THAN I CAN SAY—Leo Sayer Warner Bros 49565
★10	32	3	STARTING OVER—John Lennon Geffen 49604 (Warner Bros.)
★11	12	10	DREAMING—Cliff Richard EMI-America 8057
★12	13	8	LOVELY ONE—The Jacksons Epic 9-50938
★13	18	8	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall & John Oates RCA 12103
★14	17	12	WHIP IT—Devo Warner Bros 49550
15	15	9	DREAMER—Supertramp A&M 2269
★16	19	7	HIT ME WITH YOUR BEST SHOT—Pat Benatar Chrysalis 2464
★17	23	3	LOVE ON THE ROCKS—

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★35	55	4	EVERY WOMAN IN THE WORLD—Air Supply Arista 0564
36	36	6	SOMETIMES A FANTASY—Billy Joel Columbia 1-11379
★37	47	4	IT'S MY TURN—Diana Ross Motown 1496
★38	42	8	TURNING JAPANESE—The Vapors United Artists 1364
★39	41	10	IF YOU SHOULD SAIL—Neilsen/Pearson Capitol 4910
★40	45	8	I BELIEVE IN YOU—Don Williams RCA 41304
★41	50	4	DE DO DO DO, DE DA DA DA—The Police A&M 2275
42	16	23	ALL OUT OF LOVE—Air Supply ● Arista 0520
★43	48	4	ONE TRICK PONY—Paul Simon Warner Bros 49601
★44	54	3	SEQUEL—Harry Chapin Boardwalk 8-5700 (CBS)
45	35	11	YOU SHOOK ME ALL NIGHT LONG—AC/DC Atlantic 3761
46	28	13	LOOK WHAT YOU'VE DONE TO ME—Boz Scaggs Columbia 1-11349
47	29	19	I'M ALRIGHT—Kenny Loggins Columbia 1-11317
★48	58	4	SUDDENLY—Olivia Newton-John & Cliff Richard MCA 51007
49	49	6	WHO WERE YOU THINKIN' OF—The Doolittle Band Columbia 1-11355
★50	59	4	CELEBRATION—Kool & The Gang

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★69	77	13	SWITCHIN' TO GLIDE—The Kings Elektra 47006
★70	78	5	BRITE EYES—Robbin Thompson Band Ovation 1157
★71	80	2	TOGETHER—Tierra Boardwalk 8-5702 (CBS)
★72	81	2	COULD I BE DREAMING—Pointer Sisters Planet 47920 (Elektra)
★73	84	2	STOP THIS GAME—Cheap Trick Epic 19-50942
★74	87	2	HELP ME—Marcy Levy And Robin Gibb RSO 1047
★75	85	2	MORNING MAN—Rupert Holmes MCA 51019
76	76	4	WHEN WE GET MARRIED—Larry Graham Warner Bros 49851
★77	89	2	I LOVE A RAINY NIGHT—Eddie Rabbitt Elektra 47066
★78	86	2	BLUES POWER—Eric Clapton & His Band RSO 1051
★79	NEW ENTRY		TURN AND WALK AWAY—The Babys Chrysalis 2467
★80	90	2	THE HORIZONTAL BOP—Bob Seger Capitol 4951
★81	NEW ENTRY		THE TIDE IS HIGH—Blondie Chrysalis 2465
82	66	10	WALK AWAY—Donna Summer Casablanca 2300
83	70	4	SHERRY—Robert John EMI-America 8061
84	74	5	PRIVATE IDAHO—The B-52's Warner Bros 49537

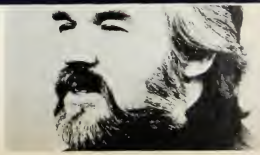
				Capitol 4939
18	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros. 49580
19	21	14		**OUT HERE ON MY** RSO 1048
20	20	11		**ON THE ROAD AGA** Columbia 1-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11391
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15		**LET ME BE YOUR A** Stacy Lattisaw Cotillion 46011 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE DOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** The Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros. 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Hall Epic 9-50931
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jennings RCA 12087
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros. 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)

Give the gift of music.

LADY

Kenny Rogers

Liberty 1380



FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Superscript strength.	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★	1	2	7	**LADY**—Kenny Rogers (Liberty 1-54321)
★	2	1	12	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11-11111)
★	3	5	9	**THE WANDERER**—Dion (Warner Bros. 49-49000)
★	4	4	14	**ANOTHER ONE BITES THE DUST**—Queen (Elektra 47031)
★	5	6	11	**I'M COMING OUT**—Diana Ross (Motown 1491)
★	6	7	15	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century 2460 [RCA])
★	7	8	9	**MASTER BLASTER (JAMMIN')**—Stevie Wonder (Tamla 54321 [Motown])
★	8	3	17	**HE'S SO SHY**—Pointer Sisters (Planet 47911)
★	9	14	8	**MORE THAN I CAN BEAR**—Gene Pitney (Musicor 1433)
★	10	32	3	**STARTING OVER**—Chuck Mangione (A&M 2184)
★	11	12	10	**DREAMING**—Cliff Richard (Elektra 47024)
★	12	13	8	**LOVELY ONE**—The Jacksons (Epic 50-50338)
★	13	18	8	**YOU'VE LOST THAT LOVING FEELING**—Daryl Hall & John Oates (RCA 12163)
★	14	17	12	**WHIP IT**—Devo (Warner Bros. 49-50)
★	15	15	9	**DREAMER**—Supertramp (A&M 2184)
★	16	19	7	**HIT ME WITH YOUR BEST SHOT**—Pat Benatar (Chrysalis 2-2-2-2)
★	17	23	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11-11111)

AMPEX SALUTES LA'S GREATEST STUDIOS ON LA'S GREATEST DAY.

This year is Los Angeles' 200th birthday. And with 179 gives away as of September 1980, the number of Ampex Golden Reel Award recipients isn't far behind LA's age. An impressive fact, considering we started awarding them to stars, and studios along with $10,000 to their charities just three years ago.

And a great number of those Golden Reel Awards were received by some of LA's greatest studios.

To qualify, our winners had to sell a million singles, or half a million albums and, of course, have mastered their hits in the studio on Ampex tape.

We salute all of you on LA's 200th Birthday.

AMPEX

Ampex Corporation Magnetic Tape Division
401 Broadway, Redwood City, California 94063, 415/367-3889

Contents

4 Music For 200 Years — Dave Dexter Jr
9 L.A. Record Labels — Dave Fulton
10 The Artists and Music — Joe Salzman
15 Angelene Airwaves — Gary Darling
19 Stages For The Stars — Mike Reynolds
24 Local Organizations — Stan West
25 The L.A. Street Scene — Gary Darling
26 Latin Center — Eunice Valle
31 Club Encounters — Rick Forrest
37 Recording Mecca — Jim McCullaugh
41 Sound Pioneers — Chris McGowan
45 Retail To Watch — Ron Tepper
49 Publishing Out West — Joe X. Price

Los Angeles:

The International Music/Entertainment Capitol.

The World's Entertainment: It All Comes Together Here

By HENRY KIMMEL

What has become the popular slogan for the Los Angeles Bicentennial, "L.A.'s the pLAce," is probably no more true anywhere else than in the world of entertainment. One need not be versed in the vast and colorful lore of Hollywood to realize the role of Los Angeles in the $3 billion dollar motion picture industry. You don't necessarily have to be on track in any way with the $4 billion dollar recording world to know of this city's evolution into the international music capital. Nor must you be in tune to any specific wavelength to realize the impact of the Hollywood production community on the imposing set of broadcasting. Indeed, the City of the Angels is a vital force behind the pennies from heaven in the entertainment world.

This is certainly no secret to the impetate powers of entertainment, either. An increasing number of the industry's most powerful concerns have decided to make Los Angeles their headquarters in order to be nearer the production heartbeat. Companies such as MCA, Walt Disney, 20th Century Fox, MGM, and Filmways make their home base in the Los Angeles area and rank among California's top revenue-producing entities (This list of Los Angeles-based giants becomes even more impressive if you add Getty Oil, which is entered into a pay-television consortium with 20th Century-Fox, Paramount, Universal and Columbia.)

Besides geography, locale, these above-mentioned behemoths also share the key characteristic of diversity, holding interests

(Continued on page L.A.-14)

In 1908 (below), the owner of Sunset and Crescent Heights, looking up toward Laurel Canyon. The then-tranquil Hollywood Hills were to stand watch over an entertainment revolution begun by the film industry, and followed quickly by television and records. In 1954 (top right), this neon view of Sunset and Vine shows Wallichs Music City on the left, check by jowl with ABC and NBC, not to mention the banks, hotels and restaurants that had sprung up to service a thriving entertainment industry.

In 1980 (below right), a rejuvenated Hollywood sign testifies to a continuing vitality, and a bright future as the center of the video age. MCA DiscoVision, the first videodisk on the market, is based in Los Angeles. (1908 and 1925 photos courtesy Bruce Torrence Historical Collection c/o Pacific Federal Savings; 1980 photo by Bob Watts).

LADY
Kenny Rogers
Liberty 1380
Give the gift of music.

L.A. Grows To The Sound Of Music For 200 Years

By DAVE DEXTER JR.

One is not likely to hear music played by Indians in Los Angeles in 1980. Nor is the music of 19th century Spain readily available.

But that's all there was 200 years ago.

Historian H.H. Bancroft has written of the dances of the Southern Californian Indians, "which were accompanied by chantings, clapping of hands, blowing on pipes of two or three reeds which were played either by nose or by mouth, beating of skin drums and rattling of tortoise shells to mark time."

Those same early Californians, Bancroft reports, learned to play violin, bass viol, flute and guitar in the early 19th century when the Spaniards made them neophytes in the missions' Catholic churches.

C.F. Lummis in his "Spanish Songs" book maintains that in the days of Spanish and then Mexican government "before the Gringo came, residents of Southern California missions and vast ranchos lived the happiest, the humanist, the most beautiful lives that Caucasians have ever lived anywhere under the sun."

As the decades flowed by, Mexican ranchero and mariachi groups flourished. In 1887, the most celebrated singer in the world, Adelina Patti, who appeared in a gown "worth $400," gave her first Los Angeles performance. The Times devoted one-third of its page one to the event and reported that ticket prices for the Patti gig were scaled from $3 to $7.50.

By the turn of the century, two symphony orchestras had been formed. Both failed. The first, conducted by Adolph Willhartitz, made a splashy debut performing Haydn's "The Creation" with 140 musicians and 120 singers. A year later, in 1888, Ralph Klages organized a YMCA Symphony Orchestra which fared no better than the first, and it quickly expired.

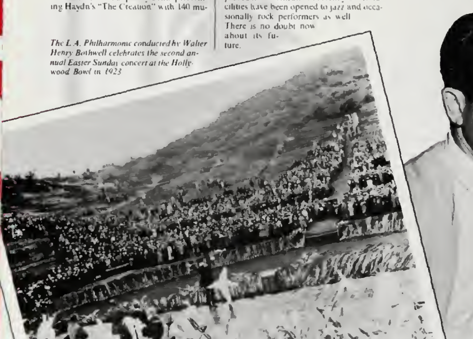
It wasn't until June 1919 that Montana-born William Andrews Clark Jr. brought Walter Henry Bothwell out from New York to organize a third symphony orchestra. Eleven days after its first rehearsal, the group performed its initial concert before 2,400 patrons at the Philharmonic Auditorium and, in the face of uncountable crises and changes in musical direction, continues in 1980 under the baton of Carlo Maria Giulini.

The end of World War I also saw the start of the Hollywood Bowl's summer music presentations. With the L.A. Philharmonic Symphony conducted by Walter Henry Bothwell, the first Bowl concert originated with an Easter Sunday concert in 1922. Mrs. J.J. Carter, also known as Artie Mason Carter, sparked the project with her fund raising skills and devotion to music. The Bowl has had its ups and downs since but today it is world-renowned. Every prominent classical soloist and conductor in the world of the last half-century has appeared in its shell, and in recent years its facilities have been opened to jazz and occasionally rock performers as well.

There is no doubt now about its future.

The Spikes brothers, Los Angeles songwriters, set up the first record company in California in 1921, recording 78 r.p.m. shellacs on their SB label by Kid Ory's New Orleans band and singers Ruth Lee and Robert Dudley. The venture was short-lived, but the Spikes, black and talented, are still remembered almost 60 years later for their song "Someday Sweetheart" which still ranks high among ASCAP-controlled copyrights.

California was beginning to sound off in the dance band field, too, with Art Hickman's orchestra in the Bay Area and, in the south, Paul Whiteman's orchestra at the plushy Alexandria Hotel. A Coloradan, Whiteman had played in the Denver Symphony, served in the navy in World War I and then formed a dance group with Ferde Grofe on piano, Henry Busse, trumpet, and Mike Pingitore, banjo, as his featured side-



The L.A. Philharmonic conducted by Walter Henry Bothwell celebrates the second annual Easter Sunday concert at the Hollywood Bowl in 1923.

One of the world's first two deejays, Al Jarvis, left, who helmed "Make Believe Ballroom" on KFWB in the '30s. He's shown here with Duke Ellington.

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard®

HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Superst... strength. ...

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
1	2	7	LADY—Kenny Rogers, Liberty 1380
2	1	12	WOMAN IN LOVE—, Columbia 1-11364
3	5	9	THE WANDERER—D..., Geffen 49563 (Warner Bros.)
4	4	14	ANOTHER ONE BIT... DUST—Queen, Elektra 47031
5	6	11	I'M COMING OUT—, Motown 1491
6	7	15	NEVER KNEW LOVE... BEFORE—Stephanie Mills, 20th Century 2460 (RCA)
7	8	9	MASTER BLASTER—, Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer..., Planet 47916 (Elektra)
9	14	8	MORE THAN I CAN..., Warner Bros 49565
10	32	3	STARTING OVER—, Geffen 49604 (Warner Bros.)
11	12	10	DREAMING—Cliff Richard, EMI-America 8057
12	13	8	LOVELY ONE—The Jack..., Epic 9-50938
13	18	8	YOU'VE LOST THAT... FEELING—Daryl Hall & John..., RCA 12103
14	17	12	WHIP IT—Devo, Warner Bros 49550
15	15	9	DREAMER—Supertramp, A&M 2269
16	19	7	HIT ME WITH YOU... SHOT—Pat Benatar, Chrysalis 2464
17	23	3	LOVE ON THE ROC... Neil Diamond...

men. Success came quickly to Whiteman in Los Angeles. By 1930, he was the most popular dance band maestro in the world

The 1920s in the U S were revolutionary from numerous standpoints The Volstead Act had made possession and sale of alcoholic beverages illegal, but Americans craving a drink had no difficulty finding one Social mores changed The way Americans dressed, worked and played changed Men like Ruth, Grange, Tilden and Jones popularized sports and a miraculous new home entertainment device called radio quickly brought about an overwhelming modification in the private lives in their homes of millions of citizens

Technology developed in the Bell Laboratories brought about electrical recording in 1924-'25 and spectacularly increased high frequency up into the 5,000 range down into a deep bass of 100 cycles, an immense improvement over the old Edison and Berliner acoustic recording technique.

But even more significant, in the '20s, was the collaboration of Western Electric and Warner Bros in an experimental production of sound motion pictures The first feature, made in 1925, starred John Barrymore and Mary Astor in "Don Juan" The sound process was called Vitaphone, and although the actors did not talk, synchronized background music was utilized instead of the conventional organ or piano played live in the theatre

Warner Bros alertly followed "Don Juan" with a series of short subjects in which singers (Marian Talley, Giovanni Martinelli, Anna Case) and famed instrumentalists (Mischa Elman, Harold Bauer, Efrem Zimbalist) were seen and heard on the screen. "The Jazz Singer" with Al Jolson was premiered in New York Oct. 6, 1927 Its success ended the silent picture era

"Vitaphone's sound," Lee Zhito wrote in the January 1962 issue of High Fidelity Magazine, "came from 16-inch records which were mechanically coupled to the film projector to insure synchronization with the picture The disks were recorded at 33⅓ r p m simply because that speed permitted the 16-inch disk to play for a full 10 minutes the exact running time of a 1,000-foot film reel"

* * *

No matter how you view it, slice it or weigh it, sound on film in Los Angeles started the westward migration which has established the once-tranquil, near-somnolent City of the Angels as the recording hub of the world.

Los Angeles Local 47 of the American Federation of Musicians saw its membership soar as thousands of musicians migrated to the city where virtually all the motion picture "talkies" were being made But 20,000 other musicians lost their jobs men and women who had long played piano/organ in movie houses before sound was perfected.

California nightclubs also evolved from the movie boom Booze was illegal, but somehow club patrons enjoyed their choice of potables while listening to a dance band

(Continued on page L.A.-6)

In 1955, the Capitol tower under construction

The cream of the '40s crop appeared at the Hollywood Palladium. Here Woody Herman holds court

			Capitol 4939
18	24	6	NEVER BE THE SA Christopher Cross Warner Bros 49580
19	21	14	OUT HERE ON MY RSO 1048
20	20	11	ON THE ROAO AG Columbia 1-11351
21	30	2	HUNGRY HEART— Columbia 11-11391
22	22	9	THAT GIRL COULD Jackson Browne Asylum 47036
23	25	15	LET ME BE YOUR Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10	WITHOUT YOUR LO Polydor 2121
25	10	19	UPSIOE OOWN—Dian Motown 1494
26	26	8	SHE'S SO COLD—Th Rolling Stone 21001 (Atlantic)
27	9	11	REAL LOVE—The Doobie Warner Bros 49503
28	31	8	I'M HAPPY THAT L FOUNO YOU—Jimmy Ha Epic 9-50931
29	43	3	GUILTY—Barbra Streisand & Columbia 11-11390
30	34	10	THEME FROM THE HAZZARO—Waylon Jennin RCA 12067
31	37	5	DEEP INSIOE MY H Randy Meisner Epic 9-50939
32	38	6	EVERYBOOY'S GOT SOMETIME—The Korgis Asylum 47055 (Elektra)
33	11	16	JESSE—Carly Simon Warner Bros 49518
34	39	8	THIS TIME—John Cougar Riva 205 (Mercury)

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

☆ Superior strength.

THIS WEEK	LAST WEEK	2 WEEKS AGO	3 WEEKS AGO	TITLE-Artist-Label
1	2	7		**LADY**— Kenny Rogers (Liberty 1380)
2	1	12		**WOMAN IN LOVE**— (Columbia 1-11364)
3	5	9		**THE WANDERER**— (Geffen 49663 (Warner Bros.))
4	4	14		**ANOTHER ONE BIT DUST**— (Queen Elektra 47031)
5	6	11		**I'M COMING OUT**— (Motown 1601)
6	7	15		**NEVER KNEW LOVI BEFORE**— (Stephanie Mills 20th Century 2460 (RCA))
7	8	9		**MASTER BLASTER**— (Tamla 54317 (Motown))
8	3	17		**HE'S SO SHY**— (Pointer Planet 47916 (Elektra))
9	14	8		**MORE THAN I CAN** (Warner Bros. 49565)
10	32	3		**STARTING OVER**— (Geffen 49604 (Warner Bros.))
11	12	10		**DREAMING**— (Cliff Richard EMI America 8051)
12	13	8		**LOVELY ONE**— (The Jack Epic 9-50939)
13	18	8		**YOU'VE LOST THAT FEELING**— (Daryl Hall & John RCA 12103)
14	17	12		**WHIP IT**— (Devo Warner Bros. 49550)
15	15	9		**DREAMER**— (Supertramp A&M 2269)
16	19	7		**HIT ME WITH YOUI SHOT**— (Pat Benatar Chrysalis 2464)
17	23	3		**LOVE ON THE ROC** (Kenny Rogers United Artists 1280)
18	—	—	—	**NEVER BE THE SA**

The Knack's Doug Fieger at Madame Wong's

Phase radio: Rock and Grammy-winner Jackson Browne, Hollywood Celebrities on Radio, Every Dave Dexter collection, Gordon Sinclair, Sonny Bono, Harry Dean Kenna photos by Ken Sumna

NOVEMBER 15, 1980 BILLBOARD

A Billboard Spotlight

L.A.-6

200 Years

• Continued from page L.A.-5

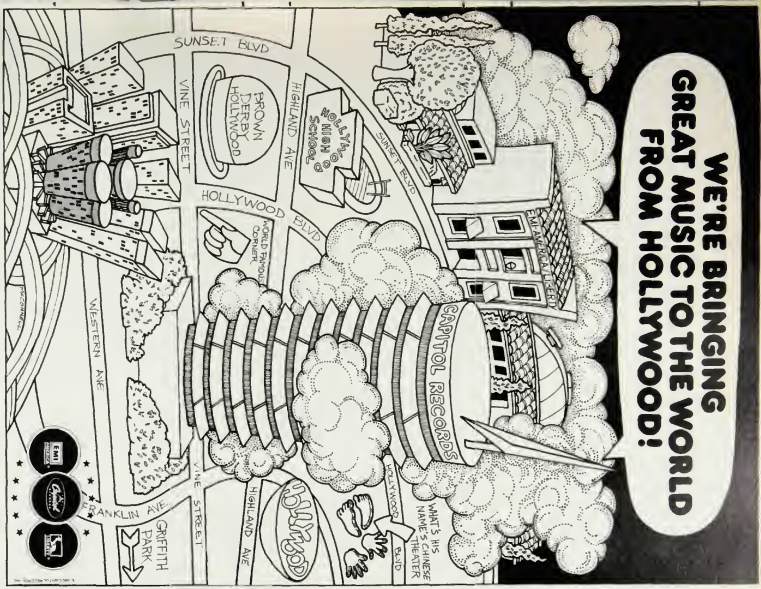
of their choice. A man named Barrett Long opened a chain of movie theaters in the Los Angeles area south of the massive Memorial Coliseum, which attracted the high rollers of the 1920s. Long's chain included the Rialto and Ambassador filmed with their 1920s Hollywood Dance Bands and deluxe cinema. Al Jolson's movie premieres were held at the Rialto, which also hosted dances and movies of the turbulent 20s.

Then came October 1929 the collapse of the stock market and the beginning of a severe economic depression the nation had never known.

• • •

Victor Brunswick and Columbia eventually 1930s performed in record in New York and Chicago California dance bands were heard on the radio Dance in Ocean Park and the Redondo Santa Monica, the Venice Ballroom, the Palladium, the Ambassador, the Biltmore, the Palmer Ballroom at Third and Vermont, the Ambassador Hotel, the Biltmore Bowl, the Cocoanut Grove, the Trianon, the Palladium, the Hollywood Palladium, the Rialto

				Capitol 4939
12	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros. 49580
13	21	14		**OUT HERE ON MY** RSO 1049
20	20	11		**ON THE ROAD AGA** Columbia 1-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11291
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15		**LET ME BE YOUR** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Peppar 2101
25	10	19		**UPSIDE DOWN—** Dian Motown 1494
26	26	8		**SHE'S SO COLD—** Th Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros. 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Ha Epic 9-50931
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jennin RCA 12067
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros. 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)



Give the gift of music.

LADY

Kenny Rogers

Liberty 1380

200 Years

• Continued from page L.A.-6

Carroll's cavernous theatre-restaurant. Some 5,000 dancers could be accommodated in addition to 500 diners, with parking facilities capable of handling more than 1,000 cars. It was managed by Maurice M. Cohen for Southern California Enterprises, Inc., and constructed at a cost of almost $1 million.

The Palladium opened in the fall of 1940 and in its first year attracted 1,100,000 patrons, all lured by the cream of the nation's dance bands. It did more to establish Los Angeles as a force in popular music than any other institution, with as many as a dozen network broadcasts a week. Sundays afternoon matinee sessions attracted the city's songwriters, bookers, musicians, publishers, trade paper reporters, personal managers and press agents.

And because of its appeal, record companies increased their commitments. Decca in particular accelerating its Los Angeles recording schedule under the astute aegis of Joe Perry, who produced hundreds of sessions in the pre-World War II years with Bing Crosby, Frances Langford, the young Judy Garland and scores of orchestras. Major motion picture studios likewise became cognizant of the popularity of pop music, they all competed feverishly for the services of Benny Goodman, Jimmy Dorsey, Tommy Dorsey, Woody Herman, Xavier Cugat, Glenn Miller, few of the topnotch bands were ignored in motion pictures.

Films had launched the beginning of high fidelity reproduction of sound early in the 1930s, and by the end of that decade the first cinematic stereo sound had become a reality, thanks to the collaboration of RCA and Walt Disney Studios. When Disney premiered "Fantasia" in 1940, it astonished theatregoers with its directional sound emanating from as many as 10 channels. At its opening, 90 loudspeakers were employed at the Broadway Theatre in New York.

Sound would never be the same. But World War II postponed its every day use as public acceptance for almost another two decades.

* * *

Right across the street from NBC's ultra-modern pale green broadcasting and office facilities at Sunset and Vine in Hollywood, a Nebraskan named Glenn Everett Wallichs and his two partners, Hughie Claudin and Ralph Krause, opened a retail record store in 1940.

They called it Music City. It quickly became a hangout for the Los Angeles music community. There were comfortable listening booths, jammed and overcrowded by Hollywood High School students every noon hour and on weekends. There also was a small recording studio operated by Claudin. Music City's success was phenomenal. After a year, it sold more records than any store west of Chicago's Lyon & Healy Loop store.

It was here that the concept of self-service was inaugurated, and the browser box system of merchandising records was introduced.

Throughout most of the war, because of an acute shortage of shellac, production of records by the major labels was sharply curtailed. At Music City, and at other retail shops throughout the land, a customer was asked to turn in an old disk for every new record purchased. Music City had thousands of warped, scratched 78 r.p.m. disks stacked up in a room awaiting shipment to pressing plants, and every new record issued was sold the day it was received.

"The Sunset Strip with its gaudy array of billboards extolling new albums resembles not at all the old Strip with its Ciro's, Trocadero and Bing Crosby building." (Gale Rosenberg photo)

In the summer of 1941, at the suburban Rendezvous Ballroom in Balboa on the shore of the Pacific, Stanley Newcomb Kenton played his first engagement after working for many years as a pianist with Gus Arnheim, Manny Strand, Vido Musso and a half-dozen other Los Angeles orchestras. Kenton's fledgling aggregation was comprised exclusively of California musicians. In time, it would become by far the most renowned of all Los Angeles orchestras, a position big Stan would maintain until his death in August 1979.

And a year later, the spring of 1942, record retailer Glenn Wallichs of Music City would sit down in Lucy's Restaurant on Melrose Ave., a block from Decca's recording studios, and found a new record company with songwriter-singer Johnny Mercer and Buddy DeSylva, production chief of Paramount Pictures.

They called their new company Liberty until the Liberty Music Shop in New York, reading of the undertaking in Billboard, threatened litigation. Liberty operated its own small label. So Wallichs, Mercer and DeSylva snatched their new company's name to Capitol.

Capitol from the start demonstrated a youthful, to-hell-with-tradition attitude as Mercer signed artists, supervised recording sessions at C.P. MacGregor's Studios on Vermont Ave., and wrote lyrics which he sometimes recorded and, more often, passed on to other singers and orchestras for plattering. Wallichs tended to the business end, setting up distribution and overseeing production of product. DeSylva was much too busy operating Paramount's tight movie schedule to actively participate in Capitol's activities, but it was his money that bankrolled the upstart firm, along with his encouragement, that got Mercer and Wallichs off to a running start from the starter's gate.

Freddie Slack and Ella Mae Morse's "Cow Cow Boogie" and Mercer's own "Strip Polka" on Capitol's first release also were integral, vital factors in Capitol's success. Later, the company was the first to introduce full four-color art on album covers.

It also was the first to "romance" the burgeoning disk jockey field. This reporter, then a Capitol staffer responsible for public relations, advertising, publicity and writing-editing a music publication called Capitol News which built up a global circulation of 800,000 before it expired years later, personally typed up special labels and pasted them on new releases for about 30 of the more prominent deejays throughout the nation. A special vinyl mix was used for those pressings. The plos worked. Capitol hogged the airwaves throughout the 1940s and well into the '50s.

* * *

Scores of other Los Angeles-based labels sprang up immediately after the war (see separate story) but only Capitol managed to join the Big Three nationally. By 1945 it was the Big Four.

The immediate post-war years brought yet another major advancement in recording technology: tape. As far back as 1898, a Danish physicist, Valdemar Poulsen, had conceived the feasibility of recording on wire and later, Fritz Pfleumer, a German, obtained a patent involving the coating of lightweight paper tape with magnetizable, pulverized iron particles. His tape was demonstrated at the Berlin Radio Fair in 1934. Throughout the war, the Germans used recorded tapes extensively.

In the U.S., a 23-year-old student named Marvin Camras and a German refugee in-

(Continued on page L.A.-12)

Billboard®

FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, including photocopying, recording, or by any information storage and retrieval system, without written permission. Inquiries should be addressed to the publisher, Billboard Publications, Inc., 1 Astor Plaza, New York, N.Y. 10036.

• Superstar Singer/Songwriter

This Week	Last Week	Weeks On Chart	TITLE-Artist-Label
1	2	7	LADY—Kenny Rogers (Liberty 1480)
2	1	12	WOMAN IN LOVE—Barbra Streisand (Columbia 1-11364)
3	5	9	THE WANDERER—Dion (Laflen 45001/Warner Bros)
4	4	14	ANOTHER ONE BIT DUST—Conway Twitty (Elektra 47121)
5	6	11	I'M COMING OUT—Diana Ross (Motown 1481)
6	7	15	NEVER KNEW LOVE BEFORE—Stephanie Mills (20th Century 2-2401/RCA)
7	8	9	MASTER BLASTER (JUST MAGIC)—Stevie Wonder (Tamla 54321)
8	3	17	HE'S SO SHY—Pointer Sisters (Planet 45-47511)
9	14	8	MORE THAN I CAN BEAR—Crystal Gayle (United Artists 1297)
10	32	3	STARTING OVER—Cliff Richard (Elektra/Asylum 46513)
11	12	10	DREAMING—Cliff Richard (Elektra/Asylum 46513)
12	13	8	LOVELY ONE—The Jacksons (Epic 9-50508)
13	18	7	LOVELY LOST THAT FEELING—Daryl Hall & John Oates (RCA 12163)
14	17	12	WHIP IT—Devo (Warner Bros. 49560)
15	15	9	DREAMER—Supertramp (A&M 2139)
16	19	7	HIT ME WITH YOUR SHOT—Pat Benatar (Chrysalis 2422)
17	23	3	LOVE ON THE ROCKS—Neil Diamond (Columbia 1-11364)

A Billboard Spotlight

L.A. Record Companies Tip The East/West Balance

By DAVE FULTON

As singer Johnny Mercer and record retailer Glenn Wallich walked down a Hollywood street discussing the idea of starting a record company, they probably had little idea of what ramifications that conversation would ultimately have on their city. With a third partner, Buddy De Sylva, Capitol Records was created and Los Angeles was host to its first major record company.

Since the establishment of Capitol in 1942, thousands of novice and veteran music people have been attracted to the sunshine and enthusiasm of Los Angeles making it the entertainment capital of the world. But it has not been an easy battle winning over the skeptics.

Joe Smith, chairman of Elektra/Asylum Records, recalls, "In 1960 when I moved out here, there were labels but the powers were based in the East. We weren't taken terribly seriously as a recording center except for Capitol and Liberty. And so at the time, we almost had an unspoken goal to make this a more important record center.

"We would go back East to try to get the labels more involved here. And eventually, as conditions worsened in New York in the '60s, we proved that we were a very serious recording center."

As the business shape of entertainment has changed form throughout the recent decades, so has the record industry. Major entertainment conglomerates involved in film and television as well as music now stretch their international influence from a Los Angeles-based headquarter. Giants like MCA, Warner Bros., Twentieth Century-Fox in conjunction with West Coast-based record companies like Casablanca, A&M, RSO and Elektra/Asylum to name a few have turned the disbelieving faces of yesteryear to look west.

"I came to Los Angeles originally because I felt that the business was going to be an audio-visual industry eventually," notes Neil Bogart, a transplanted New Yorker who founded Casablanca Records and FilmWorks in 1974 and now a new entertainment firm, Boardwalk. "I knew that the marriage of music to motion pictures and tv would be vital to the future of my business. And thus far I have been correct."

The music-film connection is most generally conceded to have begun with Al Jolson's "The Jazz Singer" in 1927. Ironically, in 1980, we will see a contemporary remake of that film with Neil Diamond. But, in that half-century span since the realization of the potential clout of the combined forces, the music industry has developed a unique personna of its own. Today, the tie is both distinct and collaborative.

In 1945, MGM initiated the film-music pairing by starting MGM Records. The company, during the '60s, would become a major record force under the leadership of the current California Lt. Governor Mike Curb, and later swallowed into a merger.

Within 15 years from MGM's move, the other major film studios followed suit. Paramount purchased the established label, Dot, while Warner Bros., Columbia Pictures, United Artists and Fox foresaw the potential of music and integrated their firms into the business in one fashion or another.

Warner Bros. Records, which was started in 1958, was a losing proposition for some four years. Today, the company is one of the leaders in the popular music field, but still hasn't forgotten its Los Angeles and film heritage.

"We like to think of ourselves as international in scope, but the benefit of being in L.A. is that the bulk of the musical activity is done here," says Bob Regehr, vice president of artist development at Warner Bros. "Just the name, Warner Bros., conjures visions of Cagney and Bogart. I don't think that this company could be anywhere but Los Angeles."

MCA Records President Bob Siner reflects the "new thinking" in entertainment by acknowledging the marketing potential of this sister film and tv companies. "It offers more to our working relationship with artists in that we are able to offer more to them (soundtracks, tv, films). It shows total corporate involvement."

Echoing the same 1980 philosophy, Neil Portnow, president of 20th Century-Fox Records, comments, "The most important thing about the Fox management conference is that we can cross-pollinate ... find those areas where we have mutual interests."

(Continued on page L.A.-16)

L.A.-born A&M Records built on film tradition, using the old Charlie Chaplin movie lot for its original buildings, and recently expanding with a distinctly modern look.

24	6	NEVER BE THE SA	Capitol 4838		
21	14	OUT HERE ON MY	Whitesnake (Geffen) 49580		
20	11	ON THE ROAD AGA	RSO 1-48		
30	2	HUNGRY HEART—	Columbia 11-11251		
22	9	THAT GIRL COULD	Bruce Springsteen		
25	15	LET ME BE YOUR A	Asylum 47036		
27	10	WITHOUT YOUR LO	Stacy Lattisaw (Atlantic) 3-89		
25	19	UPSIDE DOWN—	Diana Ross (Motown) 1494		
26	8	SHE'S SO COLD—	Rolling Stones 21001 (Atlantic)		
27	9	REAL LOVE—	The Doobie		
31	8	I'M HAPPY THAT L	Warner Bros. 49503		
43	3	FOUND YOU—	Jimmy Hill		
34	10	GUILTY—	Epic 9-50391		
37	5	THEME FROM THE	Barbra Streisand &		
38	6	HAZZARD—	Waylon Jennin		
33	11	DEEP INSIDE MY H	Epic 9-50393		
39	8	EVERYBODY'S GOT	Sally Mandel		
		SOMETIME—	Epic 9-50393		
			The Kongs		
			Asylum 46555 (Elektra)		
		JESSE—	Carly Simon		
			Elektra 46588		
		THIS TIME—	John Cougar		
			Riva 105 (Mercury)		

LADY
Kenny Rogers
Liberty 1380
Give the gift of music.

By JOE SALTZMAN

Los Angeles is an international music city, make no mistake about it. It may also be the best environment in the world today to make music.

But if you're looking for a specific Los Angeles sound or artists, forget it. Los Angeles has turned into the world's greatest musical synthesizer—a place where musicians from around the world in pop, rock, jazz and classical music come to perform, to compose, to experiment, to record, to rest, to make music.

No matter what the musical category, Los Angeles draws from every where for its talent and its music. The people who make music come from every state in the union, every country in the world. They come to Los Angeles because the climate is wonderful and the record, motion picture and television industries are here. Many make it their permanent home. They may travel the world, but Los Angeles is the place they come back to.

The Los Angeles critics agree.

"Los Angeles is a major musical capital of the world," says Robert Hilburn, Los Angeles Times pop music critic. "People come here because the record companies are here. Once they come they respond to the social and physical things around them. If you want to make records you either go to Los Angeles or New York. Los Angeles is the nicer place to live."

"There is an enormous amount of musical activity here," says Martin Bernheimer, Los Angeles Times classical music critic. "The fact we have enough glamor to attract a man like Carlo Maria Giulini has to tell everyone something about Los Angeles' magnetic force in the classical music world."

"There is a broad range of opportunities available to the average jazzman in Southern California," says Leonard Feather, Los Angeles Times jazz critic. Besides the work available in the entertainment industries here, "during any given week you can go to Concerts by the Sea, the Lighthouse, the Parmian Room, Donte's, the Manna Bistro, the Jazz Salon, the Baked Potato, the

Benny Goodman started out in L.A. at the age of 16 in 1925 with Ben Pollack's band. He was an international star in 10 years, and here in the '40s, finds time to relax

A seminal folk/rock band, Buffalo Springfield, checks out that car in Santa Monica in 1967

L.A.: The Magnet That Dr Who Make The Music The

Nat "King" Cole shown here at Capitol in 1943 launched his career in L.A. in 1939

The darker side of L.A. rock: Jim Morrison with the Doors at the Hollywood Bowl in 1971

Photo credits: Goodman and Cole photos courtesy Dave Dexter. Spring field: Morrison Bowne photo by Henry Diltz. Davis photo by Ann Summa

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100®

Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, electronic or mechanical, to the best of our knowledge, without the prior written permission of the publisher.

☆ Superstar Breakout

LAST WK	3 WKS AGO	5 WKS AGO	TITLE-Artist-Label
2	7	1	**LADY**—Kenny Rogers United Artists XB-1230
1	12	2	**WOMAN IN LOVE**—Barbra Streisand Columbia 18-11201
5	9	3	**THE WANDERER**—Dion Celt. 42001 (Warner Bros.)
4	14	4	**ANOTHER ONE BITE THE DUST**—Queen ● Elektra E-47031
6	11	5	**I'M COMING OUT**—Diana Ross Motown M1481
7	15	6	**NEVER KNEW LOVE BEFORE**—Stephanie Mills 20th Century T-2401 (RCA)
9	9	7	**MASTER BLASTER (JAMMIN')**—Stevie Wonder Tamla T54321 (Motown)
3	17	8	**HE'S SO SHY**—Pointer Sisters Planet P-13 (Elektra)
14	8	9	**MORE THAN I CAN**—Commodores Motown Bros. 49-49-49
32	3	10	**STARTING OVER**—Chuck Mangione Gelfen 49604 (Warner Bros.)
12	10	11	**DREAMING**—Cliff Richard EMI America 8002
13	8	12	**LOVELY ONE**—The Jacksons Epic 50-50739
18	8	13	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates RCA 12-11-12
17	12	14	**WHIP IT**—Devo Warner Bros. 49-49-49
15	15	15	**DREAMER**—Supertramp A&M 2025
19	7	16	**HIT ME WITH YOUR SHOT**—Pat Benatar Chrysalis 2404
23	3	17	**LOVE ON THE ROCKS**—

Sound Room, Pasquale's and other indoor and outdoor concert situations. The Playboy Jazz Festival is here. The Los Angeles jazz scene is as heterogenous as anywhere in the country."

Los Angeles has always played an important role in the American music industry, but never larger than it does now.

As far back as 1913, Los Angeles heard New Orleans Jazz. Dink Johnson and the Original Creole Band. The band left but Johnson stayed. Famed pianist Jelly Roll Morton hit town in 1917 and wrote back home that he had a well-paying job at Baron Long's roadhouse in a "Southern Los Angeles suburb called Watts" and told other jazzmen to come along, the water's fine. (He returned many years later, eventually dying in Los Angeles County Hospital in 1941.)

Kid Ory's Sunshine Orchestra came to Los Angeles in 1918 and when King Oliver's Creole Band arrived in 1921, the musicians were astounded to find a ready-made audience. They took Los Angeles by storm. Kid Ory stayed and history was made—he and his men cut the first records any black jazz band ever made. Famed blues singer Jimmy Rushing made what he said was his first professional nightclub appearance in Hollywood in 1923.

The Ben Pollack Band became a mainstay in the Venice Ballroom in the 1920s. In August 1925, at 16, a youth named Benny Goodman joined Pollack's orchestra. It was also in Los Angeles that Gooman first heard Lionel Hampton leading his own orchestra at the Paradise Ballroom. Hampton had migrated to Los Angeles with some other Chicago musicians in 1927.

On August 21, 1935, Benny Goodman's Band roared into Los Angeles to the Palomar Ballroom on Vermont and Third and caused a sensation heard around the world. Big Band Jazz had conquered Los Angeles.

Throughout the 1930s and 1940s, big jazz names wandered through Hollywood appearing at clubs, making radio movie appearances. Fats Waller's last appearance was in Los Angeles; he died on a train going back to Kansas City. In 1939, a pianist named Nat Cole formed a trio and started a career in Los Angeles that would influence every jazz pianist who ever heard him long before Nat "King" Cole would become a world-famous singer.

As 1940 arrived, Artie Shaw's "Summit Ridge Drive" immortalized a section in the Hollywood Hills and was being danced to around the country.

In the 1930s and 1940s, Los Angeles was also home for black rhythm and blues artists who poured in from Texas and the Southwest and the small segregated labels who recorded them: Specialty Records had Little Richard; Imperial had Fats Domino; RPM had B.B. King and Elmore James; Modern had Los Angeles soul queen Etta James, born and raised here. These black artists were recording many of the songs whites would copy and turn into best-sellers. Fats Domino and Little Richard finally broke the racial barriers, but never made the money they should have.

By the 1940s, many famous jazz, classical and popular performers were staying in Los Angeles. The combination of sunshine, movies, radio, a booming nightclub business and a thriving record industry was too much to resist.

Los Angeles soon became the center for the nation's pop vocalist: Bing Crosby, Frank Sinatra, Dinah Shore, Nat King Cole, Andy Russell, Frankie Laine, Jo Stafford, Kay Starr, Buddy Clark, Doris Day, the Andrews Sisters, Tony Martin and Dick Haymes.

The 1930s-40s were also incredibly fertile years for classical music. In 1934, composer Arnold Schoenberg came here to live as did many other members of the "Vienna community," including conductor Bruno Walter. Hundreds of composers and musicians: Igor Stravinsky, Roy Harris, Erich Wolfgang Korngold—emigrated here. "As part of Los Angeles' Bicentennial celebration," Ernest Fleischmann, executive director of the Los Angeles Philharmonic says, "We will have a festival of music composed here before the two most important classical musical dates in the city's history—1934 when Schoenberg came here and 1971 when Igor Stravinsky died."

The jazz world also prospered in Los Angeles. Stan Kenton and Woody Herman spent a good deal of time here during the 1940s. In 1944, a UCLA student named Norman Granz shocked everyone by recording jazz musicians during concerts, he went on the create Jazz at the Philharmonic and to become one of the world's great jazz impresarios.

Harry Edison, Benny Carter, Les Brown, Harry James, Red Norvo, Kid Ory, Red Callendar, Mildred Bailey, and Nat Cole were a few of the jazzmen who lived here. Many fine musicians gave up jazz gigs to work in the professional studio orchestras in Hollywood.

In the 1950s, the "West Coast Sound"

(Continued on page L.A.-30)

ha aws The Artists
c World Listens To

Jackson Browne, 1975, stands outside the house his grandfather built in Pasadena.

Martha Davis of the Motels at a Madame Wong's appearance: "L.A. is a state of mind."

LADY
Kenny Rogers
Liberty 1380

			Capitol 4939
18	24	6	NEVER BE THE SA — Christopher Cross, Warner Bros. 49580
19	21	14	OUT HERE ON MY — RSO 1048
20	20	11	ON THE ROAD AGA — Columbia 1-11351
21	30	2	HUNGRY HEART—B — Columbia 11-11391
22	22	9	THAT GIRL COULD — Jackson Browne, Asylum 47036
23	25	15	LET ME BE YOUR A — Stacy Lattisaw, Cotillion 4601 (Atlantic)
24	27	10	WITHOUT YOUR LO — Polydor 2121
25	10	19	UPSIDE DOWN—Dian — Motown 1494
26	26	8	SHE'S SO COLD—Th — Rolling Stone 21001 (Atlantic)
27	9	11	REAL LOVE—The Doobie — Warner Bros 49503
28	31	8	I'M HAPPY THAT L FOUND YOU—Jimmy Hal — Epic 9-50931
29	43	3	GUILTY—Barbra Streisand & — Columbia 11-11390
30	34	10	THEME FROM THE HAZZARD—Waylon Jennin — RCA 12067
31	37	5	DEEP INSIDE MY H — Randy Meisner, Epic 9-50939
32	38	6	EVERYBODY'S GOT SOMETIME—The Korgis — Asylum 47055 (Elektra)
33	11	16	JESSE—Carly Simon — Warner Bros 49518
34	39	8	THIS TIME—John Cougar — Riva 205 (Mercury)

Give the gift of music.

200 Years

● Continued from page L.A.-8

ing in Cleveland, Dr Joseph S Begun was perfecting a tape of their main design and gaining on the Germans. In 1947, Jack Mullin demonstrated a German Magnetofone recorder which he had acquired while serving in the U.S. Signal Corps. Bing Crosby was intrigued by the device and soon became the first to tape his radio show every week.

Teaming with the Ampex Corp., a California firm headed by Alexander M Poniatoff, Crosby's songs were recorded on an Ampex model 200. Far superior to the German machine, Eighteen Ampex units were purchased by NBC Radio for broadcasts to various time zones.

And once again it was Capitol which became the first record firm to recognize the technological superiority of Ampex. Glenn Wallichs and his chief engineer, Warren Berkenhead, installed two machines at Radio Recorders Studios for exclusive use of Capitol artists. John Kraus, John Palladino and Val Valentine were the first record company engineers to perfect the tape technique for records. Kraus and Palladino are still active at Capitol.

As the 1940s neared an end, CBS perfected the long-play record and RCA introduced the "doughnut hole" 45 r.p.m. single. For a time the record industry suffered. No one was sure which of the two would win out in the competitive market. Capitol again displayed leadership by pressing not only the standard and ancient 78 r.p.m. shellac but the 33⅓ and 45 disks as well. In time, the 78 would disappear, there would be a demand for both the 33⅓ long-play and the 45 single alike, a situation which still exists today.

* * *

Came 1950, precisely 100 years after California was admitted to the union as the nation's 31st state.

Music City emerged as the most successful record retailer on the West Coast. Wallichs' self-service gamble, devised with the far-seeing aid of Capitol's Fred Rice, had become the model for thousands of other record shops. Wallichs was so involved with operating Capitol that he no longer operated Music City. A brother, Clyde Wallichs, took over its management as former partners Krause and Claudin turned to other interests.

And the era of the big bands' domination of the music world tracked to a halt as singers in the MGR mold became the heavy record sellers.

Glenn Wallichs's dream became reality in 1956 when the Capitol Tower opened about six blocks north of the company's original three-room office on Vine St. Voyle Gilmore produced the first recording session involving Frank Sinatra and Nelson Riddle's orchestra. Sinatra walked into Studio A, looked carefully at the ultra-modern, eye-arresting facilities and then studied the virginal, beautifully constructed oak floor. "Let me be the first to sing on this floor," he said to Gilmore. Then he dropped his lighted cigarette on the floor, ground it with his shoe and yelled to Riddle across the room, "Let's get started."

No one laughed.

* * *

The popularity of television in the 1950s endangered motion pictures, radio and records alike as lesser time attractions. Los Angeles filmmakers looked back at Disney's "Fantasia" and came up with improved directional sound, wide screen projections and even an all-fated three dimensional viewing effect to lure Americans away from their home small screen sets.

And just as a young new generation began to rally to the thumping, uninhibited rock n roll of Bill Haley's Comets, Elvis Presley and a legion of other innovators, record companies took a leaf from the cinema book and developed stereophonic sound in its own use. By 1954, Ampex was marketing a reasonably compact stereo tape system. RCA Victor marketed a dozen two-track tape reels. But the significant breakthrough came four years later when Westrex perfected a stereo disk cutter. By 1960, every record company was frantically releasing stereo records.

Los Angeles produced neither Haley's Comets nor Presley, but numerous other boodlle gamble enjoyed their gestation period in the City of the Angels.

The Byrds, the Beach Boys, the Mamas and Papas, the Doors, the Kingston Trio led a long list of young musicians who were spawned in L.A. Some survived, most fell by the wayside.

Capitol's strength continued even after it was purchased in 1955 by the British Electrical and Musical Industries (EMI) of London and Hayes. And before he died in December 1971 of multiple myeloma, Glenn Wallichs had achieved yet another victory, the worldwide distribution of Capitol with every record issued under the Capitol dome logo. RCA Victor, Columbia and Decca product was issued under many other logos outside the U.S. Only Capitol was Capitol throughout the world.

The 1960s saw the establishment of Warner Bros. Records in nearby Burbank under the guidance of James B Conkling and later, John "Mike" Maitland. It, too, preserved the WB logo in every country throughout the world. Why not? Both Conkling and Maitland had seen Capitol executives under Wallichs. They learned well.

* * *

Los Angeles fared no better than any other city in attempting to establish quadraphonic sound. It will be remembered as a short-lived novelty, doomed because of the complex difficulties and differences in hardware and software. And now still another new era is imminent—the period of the videodisk. Again Los Angeles is on the forefront with its MCA-Philips record and player unit, already being marketed in a half-dozen test cities.

Music industry changes over the decades are obvious in this autumn of 1980. Most everyone we meet these days has moved here from New York in the last 10-15 years. Virtually all our colleagues of 40 years ago are retired or deceased. The city's radio degays all seem to act the same records. Lavish musicals are only a memory at the film studios.

There are cracks (from earthquakes) in the 24-year-old Capitol Tower. CBS and RCA have belatedly beefed up their Los Angeles operations and Decca, merged into MCA in the 1960s, stands alongside A&M, Casablanca and a dozen or more California-based labels which hardly survived the dog-eat-dog struggle for existence in the '70s. Independent producers long ago replaced the many labels' ado men. It's a whole new ball game, with lawyers and business school majors pitching, catching and operating the scoreboard.

* * *

It's the Roxy, the Whisky, the Troubadour, the Hong Kong and Madame Wong's that attract the nocturnal crowd, not the Cocoanut Grove, Biltmore Bowl, the Casa Mañana, the Palomar or the Palladium. The Sunset Strip with its gaudy array of billboards extolling new albums resembles not at all the old Strip with its Ciro's, Trocadero and Bing Crosby Building.

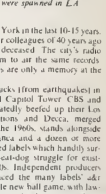
Today's recording industry executives careen along the streets and freeways secure in a Rolls, a Mercedes or a Porsche with personalized blue and gold license plates (almost a mandatory accutrement. Others depend on limousines. No one in music ever calls a cab.

* * *

As Angelenos celebrate 200 years, one may well ponder the nature of the 11 Hispanic families comprising 44 persons who walked north through the desert and founded a tiny pueblo among the Indian tribes.

What were their goals? And what might they think of, in 1981, they could look down from a gliding jet at spacious Los Angeles County and its 4,000-square miles of coastline, palm trees, concrete, grass, flowers, mountains, desert, telephone lines, swimming pools, smog-making motor vehicles, dart and casually dressed millions of persons?

One of those 44 settlers just had to be a musician.



The Beach Boys lead a long list of young musicians who were spawned in L.A.

Billboard®
FOR WEEK ENDING NOVEMBER 15, 1980
Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks On Chart	TITLE–Artist–Label
1	6	7	LADY—Kenny Rogers (Liberian) 1480
2	2	12	WOMAN IN LOVE—Barbra Streisand (Columbia) 11-1364
3	5	9	THE WANDERER—Dion (Warner Bros.) 49000
4	4	14	ANOTHER ONE BITE THE DUST—Queen (Elektra) 46531
5	11	6	I'M COMING OUT—Diana Ross (Motown) 1481
6	15	7	NEVER KNEW LOVE BEFORE—Stephanie Mills (20th Century) 2460 (RCA)
7	8	9	MASTER BLASTER (JUST MAGIC)—Stevie Wonder (Tamla) 54311 (Motown)
8	3	17	HE'S SO SHY—Pointer Sisters (Planet) 45 47 (Elektra)
9	14	8	MORE THAN I CAN BEAR—Cliff Richard (Capitol) 4844 (Rocket) 1005
10	32	3	STARTING OVER—Mel McDonald (Columbia) 11-1365
11	10	10	DREAMING—Cliff Richard (Rocket) 40577
12	18	8	LOVELY ONE—The Jacksons (Epic) 9-50308
13	17	12	WHIP IT—Devo (Warner Bros.) 49500
14	19	5	DREAMER—Supertramp (A&M) 2298
15	9	9	HITCH HIKE WITH YOU SHOT—Pat Benatar (Chrysalis) 2 2 2
16	19	3	LOVE ON TOUCH—Jackson Browne (Asylum) 46

Sound Advice

			Capitol 4589
18	24	6	**NEVER BE THE SA** Christopher Cross Warner Bros 49580
19	21	14	**OUT HERE ON MY** RSO 1048
20	20	11	**ON THE ROAD AGA** Columbia 1-11351
21	30	2	**HUNGRY HEART—** Columbia 11-11391
22	22	9	**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15	**LET ME BE YOUR** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10	**WITHOUT YOUR LO** Polydor 2121
25	10	19	**UPSIDE DOWN—** Diana Motown 1494
26	26	8	**SHE'S SO COLD—** The Rolling Stone 21001 (Atlantic)
27	9	11	**REAL LOVE—** The Doobie Warner Bros 49653
28	31	8	**I'M HAPPY THAT L FOUND YOU—** Jimmy Hal Epic 9-50831
29	43	3	**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10	**THEME FROM THE HAZZARD—** Waylon Jennin RCA 12067
31	37	5	**DEEP INSIDE MY H** Randy Meisner Epic 9-50938
32	38	6	**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16	**JESSE—** Carly Simon Warner Bros 49518
34	39	8	**THIS TIME—** John Cougar Riva 205 (Mercury)

CBS Records salutes its western home, Los Angeles, and expresses its deepest gratitude to all the artists, producers, songwriters, engineers and others who've helped make L.A. the music metropolis of the world.

© 1980 CBS Inc.

Give the gift of music.

LADY

Kenny Rogers

Liberty 1380

NOVEMBER 15, 1980 BILLBOARD

The World's Here

• Continued from page L.A.-3

in a variety of areas aimed squarely at the leisure-time dollar. In the dawn of a new age of entertainment technologies creating an abundance of new markets, the large conglomerates have, in most cases, expanded and acquired to prepare for the new era. This activity has intensified an already competitive marketplace, creating circumstances in light of the embryonic stages of the innovative forms that some observers label healthy, others dangerous.

To be sure, the formation of what might be categorized under the catch-all phrase of "the home video industry" has already begun to alter relationships of power and wealth that have dominated the entertainment industry for decades.

It has all happened rapidly, possibly too quickly for some. Just over two years ago, not one of the major movie studios was in the cassette or disk business. Today at least nine are actively involved in such enterprises in one form or another, with at least six having established in-house divisions to market video entertainment.

There is no doubt that the entertainment world stands on the brink of a new age. However, looming along that prosperous horizon are several key issues which are central to the future of Los Angeles as the entertainment mecca.

Among these important questions which will affect the very nature of the business are. Will the industry see a greater consolidation of power, with a conventional demise of the independent company? Are the film, tv, and recording industries themselves headed toward consolidation into a single large industry? Will Los Angeles see a dramatic increase in production to supply the new markets? If so, when will it occur? Will Hollywood as we know it today be able to handle a significant increase in production?

All of these issues are central not only to Los Angeles but to the future of the entertainment business. Of course, there are also questions only time will answer. However, on this historic occasion of Los Angeles' 200th birthday, Billboard (focusing mainly in the area of prerecorded software, meaning cassette and disk) interviewed a cross-section of industry analysts, representatives of major companies and independents, to elicit some educated speculation on Los Angeles and the future of entertainment.

The subject of increased centralization or consolidation of power within the entertainment world in the near future drew a reaction from Wall Street nearly as clear as the Los Angeles skyline.

Lee Isgur, an industry analyst with Paine-Webber, believes that the rich will get richer. "Definitely. The reason being that it is becoming more and more a capital intensive business." Isgur sees very few independents in the marketplace in the future, with "at least three-fourths, very possibly 90%" to be dominated by the major companies.

Anthony Hoffman of Wall Street's A.G. Becker agrees, predicting that the prerecorded software industry "will be dominated by eight or nine super-majors" with the independents distributing through the majors, paralleling the situation seen in the recording industry.

A somewhat dissenting viewpoint was voiced by Merrill Lynch's Harold Vogel. According to Vogel, most of the industry consolidation has already been completed.

Within the industry, 20th Century-Fox television/motion pictures president Steve Roberts sees industry consolidation as a natural state. Roberts points out that "in all industries, car manufacturing, dishwashers, it doesn't matter, there are only five or six major companies worldwide. What you have is hundreds of thousands of smaller companies feeding them."

If the case can be made for greater concentration of power by the large conglomerates in the future, then it is indeed these smaller independent companies, both in production and distribution (a majority of

Herb Alpert kisses his lucky star in Hollywood, which joins those of other recording, movie and broadcast arrivers which the city has immortalized in concrete and gold. (Bob Watts photo)

which also, naturally, call Los Angeles home), which should feel the crunch of greater consolidation within the industry.

Earl Blair of The Nostalgia Merchant, a leading independent manufacturer/distributor of prerecorded videocassettes, believes the key to competing with the larger companies is specialization. A smaller company must, says Blair, offer some service the larger entities don't, won't, or can't. "No one can compete with the large companies that have multimillion-dollar financing," adds Blair, whose Nostalgia Merchant, which specializes in the Golden Age of Hollywood, the '30s, '40s and '50s, and which took in some $6 million in gross earnings last year. "We don't want to get into a slugging match with them (the majors) because we would lose."

Specialization also seems to be the advice for independent producers looking to square off with Hollywood's kingpins in the burgeoning marketplace.

Robert Lombard of Kramer-Rocklen, an independent production company specializing in video music, feels "there will always be room for small production companies, depending upon what type of business they go after."

Warner Bros. Records' video department head Jo Bergman thinks that the independents and the majors will be able to co-exist, comparing the situation to custom labels. "There are certain things that big companies do well, distribution being one of them making the material available. But it seems logical that there are going to be smaller groupings of people working on projects that are going to cut across different areas. I don't think the production entity is going to be controlled by the old, faceless conglomerate because there are too many talented people who're going to say, 'Hey, I want my own little situation and I'll work for you on this basis.'"

A tangential issue to concentration of power is the notion that this trend toward diversification of the large conglomerates carries with it a consolidation of the various industries involved. It is conceivable, some observers argue, that the film, tv, and recording industries are headed down the same primrose path, possibly under the umbrella of home video, uniting into a single, large, powerful industry. This somewhat radical conjecture, of course, also would have vast ramifications for the film and tv production and music capital.

Paine-Webber's Isgur is a leading proponent of this proposition. "It's going to be a very big, major industry. It's a natural to do."

Industry analyst Hoffman sees "a natural cross-over" between the three businesses; however, Merrill Lynch's Vogel totally discounts the theory. "Home video is too narrow a category to consider relevant." Film, tv and music are "all going to be very distinct for the next 10 years," Vogel predicts. However, he concedes, "the edges are starting to overlap."

A representative of the independent production community sees the situation differently. "The consolidation that you see is the releasing of soundtracks with feature films, and I see them working more hand-in-hand than in the past, but Warners isn't going to move their record label over to the motion picture lot and say it's all one company. They're going to keep their separate identities," asserts Kramer-Rocklen's Lombard.

While there may be a lack of clear agreement as to the exact future nature of the industry, from the standpoints of concentration of power and consolidation of forms, a concensus of opinion has been reached that the new home entertainment forms will eventually evolve into something more than a haven for feature films.

It would seem logical, most observers believe, that what are now ancillary, or secondary markets, will soon necessitate a constant supply of original, fresh product. Obviously, such a dramatic increase in production would have a dynamic effect on already production-rich Los Angeles. Following this line of reasoning, the vital questions then become: When will this probable production gold rush occur, and will Los Angeles be able to handle it?

(Continued on page L.A.-16)

Billboard® Hot 100
FOR WEEK ENDING NOVEMBER 15, 1980
Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

LAWO NO. 1980	BILLBOARD 1980		TITLE-Artist-Label	
2	7	1	**LADY**—Kenny Rogers (Liberty 1380)	
1	12	2	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11-11364)	
5	9	3	**THE WANDERER**—Dion (Warner Bros.)	
4	14	4	**ANOTHER ONE BITE THE DUST**—Queen (Elektra 47031)	
6	11	5	**I'M COMING OUT**—Diana Ross (Motown 1421)	
7	15	6	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century-Fox 2-400 (PCA))	
8	9	7	**MASTER BLASTER (JAMMIN')**—Stevie Wonder (Tamla 54321)	
3	17	8	**HE'S SO SHY**—Pointer Sisters (Planet 47933)	
14	8	9	**MORE THAN I CAN BEAR**—Gino Vannelli (Arista 0564)	
32	2	10	**STARTING OVER**—Cliff Richard (MCA/Annetta 602)	
13	8	11	**DREAMING**—Cliff Richard (Elektra 46560)	
18	8	12	**LOVELY ONE**—The Jacksons (Epic 9-50928)	
17	12	13	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 12163)	
15	15	14	**WHIP IT**—Devo (Warner Bros. 49500)	
19	7	15	**DREAMER**—Supertramp (A&M 2139)	
23	3	16	**HIT ME WITH YOUR BEST SHOT**—Pat Benatar (Chrysalis 2-2444)	
22	3	17	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11-11364)	

Supertramp

"Like California?" She laughed at the idea that anyone might not like it. "Why, it's paradise on earth!"
—from Nathanael West's "The Day Of The Locust"

Indirectly, it is lines such as the above which made Los Angeles a mecca for the radio industry. The city of swaying palm trees and disappearing orange blossoms has produced some of the most creative programming in the world

Competition And Flux Ride The Angeleno Airwaves

By CARY DARLING

According to the Greater Los Angeles Visitors and Convention Bureau a total of over 12 million tourists came to Southern California in 1979. In 80 years, just over the average lifetime span, Los Angeles exploded from a sleepy, lacunae village of 50,000 residents (1890) to a bustling urban center of 2.8 million (1970). It has outstripped such historical centers as San Francisco, Washington D.C., Philadelphia, Detroit, Boston, New Orleans and St. Louis in both population and influence.

Los Angeles is now the second largest U.S. radio market, though in some areas it even outstrips New York. In terms of radio advertising, Robert M. Light, president of the Southern California Broadcasters Assn. (SCBA) notes, "Los Angeles has passed New York in total dollar volume."

Including Ventura, San Bernardino, Riverside, Orange and San Diego Counties—all of which have signals which reach some or all the homes of the seven million Los Angeles County residents—there are nearly 100 stations in the market. Remembering that many Los Angeles outlets reach throughout Southern California, it is possible to reach nearly 15 million people if aired on the right station.

Needless to say, the competition can be fierce. "Just the name Los Angeles makes you more competitive," notes Frank Jolle (a Los Angeles airwave veteran who now works in syndication). "When I had the seven to midnight shift at KKDJ-FM (now KHS-FM), I knew there were 3,000 other seven to midnight jocks personalities in the country who wanted my job." Jolle has worked in a variety of formats from the progressive rock of Long Beach's KNAC-FM and Santa Ana's KYMS-FM to the more Top 40 oriented KKDJ-FM.

"There's the lure of Southern California," adds Ron Harrison, vice president and general manager of Radio Arts, a syndication firm based in suburban North Hollywood. "The record companies and the movies are here. Where else would you want to be?"

The market is in a constant state of flux. To an outsider, it retains an air of benign flexibility. If it is your job on the line, it is difficult to retain an air of bemused detachment. Some recent changes in the market have been:

- Arbitron's switch to a 48-week survey period therefore putting more pressure on programmers to come up with innovative programming year round.
- KHJ, after months of rumors went com-

(Continued on page L.A.-40)

Radio personality, 30s style. Frazer Smith embarks on early morning "too hip" lunacy on KLOS-FM

Bing Crosby broadcasts from the NBC Studios in the 1930s.

The Hollywoodland Community Orchestra from USC goes over the airwaves in 1925 on KNX. KNX and KFI were the first radio stations in L.A. (This and Crosby photo courtesy Bruce Torrence Historical Collection c/o Pacific Federal Savings)

24	6	24	Capitol 4829	NEVER BE THE SA	Steve Winwood	Warner Bros. 49580	
21	14	21	RSO 1040	OUT HERE ON MY	Eagles	Asylum 47037	
20	11	20	Columbia 11-11297	ON THE ROAD AGA	Lobo	Polydor 2-2121	
30	2	30	Polydor 2-2121	HUNGRY HEART—	Bruce Springsteen	Arista 0705	
22	9	22	Arista 0705	THAT GIRL COULD	Jackson Browne	Asylum 47005	
25	15	25	Asylum 47005	LET ME BE YOUR	Stacy Lattisaw	Cotillion (Atlantic)	
27	10	27	Cotillion (Atlantic)	WITHOUT YOUR LO	Pablo Cruise	A&M 2215	
19	19	19	A&M 2215	UPSIDE DOWN—	Diana Ross	Motown 1494	
26	8	26	Motown 1494	SHE'S SO COLD—	The Doobie	Warner Bros. 49581	
9	11	9	Warner Bros. 49581	REAL LOVE—	The Doobie	Warner Bros. 49581	
31	8	31	Warner Bros. 49581	I'M HAPPY THAT L	Jimmy Hall	Epic 50500	
43	3	43	Epic 50500	FOUND YOU—	Barbra Streisand &	Columbia 11-11290	
34	10	34	Columbia 11-11290	GUILTY—	Taylor Dayne	Arista 0706	
37	5	37	Arista 0706	THEME FROM THE	Rickie Lee Jones	Warner Bros. 49583	
38	6	38	Warner Bros. 49583	HAZZARD—	Randy Meisner	Epic 50500	
33	11	33	Epic 50500	DEEP INSIDE MY H	Paul Davis	Arista 0705	
39	8	39	Arista 0705	EVERYBODY'S GOT	Kansas	Kirshner (CBS)	
				SOMETIME—	Carly Simon	Elektra 47013	
				JESSE—	John Cougar	Riva 202 (Mercury)	
				THIS TIME—			

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

The World's Here

• *Continued from page L.A.-14*

At this point, there are a number of major obstacles standing in the way of the predicted production influx, including incompatibility of players as well as a paradoxical formula of high hardware and software prices which have led to a relatively small player population, which of course helped to create the high pricing structure in the first place. (Discussion here, it should be noted, should be confined to videocassettes and videotape recorders pending widespread availability of the videodisk and the videodisk players.) Other hurdles include labor questions and rights entanglements (particularly regarding music) as complex as the Hollywood Freeway at rush hour.

"The big hangup now," according to Paine-Webber's Isgur, is "how are you going to split the pie? The artists are asking to get a piece of the pie right now, and if I were a major I'd be reluctant to give them any of the pie right now. The problem is, you don't even know what your costs are yet. It's a scary time to be agreeing to be giving up something that you don't know what it is that's going to be coming in in the first place."

RCA SelectaVision West Coast programming vice president Thomas Kuhn, whose company is aiming for a diversified videodisk catalog containing approximately one-half films and the other titles coming from a variety of genres, lists the area of music copyrights as one in which he has had particular difficulties at this point. "The problem we have run into," says Kuhn, "is basically clearing the music because publishers have been reluctant to make deals with us simply because the didn't know what kind of deal to make. They wanted to take a 'wait-and-see' attitude which we have found very distressing because it has held up the product which should be getting out there. There's no reason to punish an artist or the public by not allowing their product to get out just because they're too timid about making a deal."

The double whammy of movies and their music revolutionized the city of Los Angeles. Bing Crosby played a key role in both.

For Time-Life Video, another company with hopes of a diversified catalog, the main reason to hold back on production for cassettes now is mainly because the player population is too small—there are an estimated 1.5 to 2 million VCRs in this country—to justify very much original programming at this juncture. "There have to be *other uses for the program* in order to go ahead and produce it right now. I don't know what the critical number of players is, but it is many more than are out there now—millions," says programming vice president Rick Schilling. Time-Life is already studying the marketplace through the release of a video album by the Kinks, a videocassette presentation of the group's live concert album "One For The Road," which was released by Arista.

There may be another reason for the unbridled optimism surrounding the future of home video at these early stages of development. According to MCA Videocassette president Gene Giaquinto, despite the fact that the home video industry is "still very much in its embryonic stage," Giaquinto feels that "a lot of people are, I think, erroneously hyping this thing right now." If this is indeed the case, it wouldn't be the first instance of over-hype in Hollywood.

If one were to accept the proposition that large-scale original programming for videocassettes and disks is forestalled for now, it appears that the prerecorded software market will remain largely an ancillary market for the time being. The estimates as to when it might become a primary market for production seem to range from three to five years.

"I don't think we're talking about anything big for another three or four years," speculates Merrill Lynch's Vogel. "There's tremendous incompatibility of players and the consumers aren't stupid. They're not going to make big investments of thousands of dollars for something that's going to be obsolete."

Warner's Bergman sees a positive light at the end of this uncertain tunnel. "Maybe four years away, or something like that, when we've worked out all the kinks, when the musicians, film people, and the like have a sense and its able to be integrated, then it's going to be a lot of fun, something that people will know how to respond to."

One viewpoint from Wall Street on this subject is not as rosy. A.G. Becker's Hoffman believes that the prerecorded software market may *never* become a primary market for production. "The primary markets as far as being able to afford to produce directly for that will be pay cable and theatrical, and product which is developed for those two markets will eventually go into cassette form."

Another industry analyst, Merrill Lynch's Vogel, feels that Hollywood has *already* seen its dramatic increase in production over the last year in anticipation of the development of the new markets. "There was too much production too quickly based on markets that don't exist yet." Hollywood, according to the analyst, has learned its lesson from that experience. "They're pulling back a little and finding that the market isn't quite as ripe for plucking as it seemed." Vogel adds, on an optimistic note, however, that "Hollywood has an infinite capacity when business is good. Hollywood will have no trouble at all increasing production."

Despite the aforementioned short-term problems, planning has begun in some corners for original works.

Says RCA's Kuhn, "We're going to get to that (original programming). It's a three-step procedure. The first step is acquiring existing programming, just for reasons of speed. Step two is co-financing with outfits that are already putting money into that sort of thing. The third and final step is going to be total production of our own." Apparently, RCA is not going to be one of those to sit back and wait for the ship to arrive. "We're all over town," says Kuhn.

Time-Life's Schilling also confirmed that this firm has also begun initiating such discussions, however, Time-Life's plans don't necessarily concern Los Angeles at this point. "We have no specific plans for using Los Angeles," says the New-York-based Schilling. "On the other hand, we have no specific plans for not using Los Angeles. If Los Angeles is the place to be for some particular project, that's where we'll be. There's no reason not to use L.A., *it's not a factor. If* the talent wants to be taped out there and it seems like the right venue, then that would happen."

Discussions have already begun in Los Angeles on what will happen should a dramatic increase in production occur for the prerecorded software market and what such activity would mean to the economy of the city.

Louis S. Steinberg, first vice president of the Los Angeles Film Development Committee, a mayoral advisory board comprised of some 50 representatives of virtually all aspects of the motion picture community concerning itself mainly with location shooting in Los Angeles, estimates that such shooting for film and tv will be responsible this year for a dollar impact of over $1 billion into the community. Steinberg calculates that figure by estimating that each dollar entering the community as a result of location filming recirculates about four times. He estimates that location work in Los Angeles this year will focus on approximately $400 million—multiplied by four, thus the $1 billion plus figure.

Applying this kind of monetary information, it doesn't take a degree from the Wharton School to see that any significant increase in production will also have a dynamic effect on the local economy. Not to minimize the importance of filming in Los Angeles to the community, Steinberg asserts that, "It will be the single largest contributing factor to the economy of Los Angeles in the years to come."

With the economic impact on the city unquestionable, the vital question then becomes whether Los Angeles will be able to handle the production gold rush.

Pat Patton, Los Angeles motion picture coordinator, who oversees location permits, says that the amount of location work in Los Angeles has increased drastically over

(Continued on page L.A.-44)

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100®

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	2	7	LADY—Kenny Rogers, Liberty 1380
2	1	12	WOMAN IN LOVE— Columbia 1-11364
3	5	9	THE WANDERER— Geffen 49563 (Warner Bros.)
4	4	14	ANOTHER ONE BIT(ES THE) DUST—Queen, Elektra 47031
5	6	11	I'M COMING OUT— Motown 1491
6	7	15	NEVER KNEW LOV(E LIKE THIS) BEFORE—Stephanie Mills, 20th Century 2460 (RCA)
7	8	9	MASTER BLASTER Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer (Sisters), Planet 47916 (Elektra)
9	14	8	MORE THAN I CAN Warner Bros. 49565
10	32	3	STARTING OVER— Geffen 49604 (Warner Bros.)
11	12	10	DREAMING—Cliff Richard, EMI-America 8057
12	13	8	LOVELY ONE—The Jack(sons), Epic 9-50938
13	18	8	YOU'VE LOST THAT (LOVIN') FEELING—Daryl Hall & John (Oates), RCA 12103
14	17	12	WHIP IT—Devo, Warner Bros. 49550
15	15	9	DREAMER—Supertramp, A&M 2269
16	19	7	HIT ME WITH YOU(R BEST) SHOT—Pat Benatar, Chrysalis 2464
17	23	3	LOVE ON THE ROC(KS)

				Capitol 4939
19	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros. 49580
19	21	14		**OUT HERE ON MY** RSO 1048
20	20	11		**ON THE ROAD AGA** Columbia 1-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11391
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15		***LET ME BE YOUR*** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE DOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** Th Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros. 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Hal Epic 9-50931
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11299
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jennin RCA 12057
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47005 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros. 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)

The Nederlander Organization
and The Greek Theatre
are proud to be a part of
Los Angeles' Bicentennial
Celebration

Give the gift
of music.

LADY

Kenny Rogers

Liberty 1380

L.A. Labels

• Continued from page L.A.-9

And the undisputed place to be located so one can take full advantage of these joint ventures is Los Angeles Says Don Zimmermann, president of Capitol Industries, North America, "Los Angeles as a base for recorded music will continue to be greatly enhanced due to the tv and film industries located here. Los Angeles is the perfect place to be."

The musical attention of the world truly became focussed on Los Angeles in the 1960s when the Southern California lifestyle spurred a cultural phenomena. The success of surfing music and the San Francisco pop scene lured thousands of aspiring musical talents to the West Coast.

E/A's Smith notes, "It was no longer that sleepy outpost in the West. And as record companies came in almost grudgingly accept that, a lot of the companies moved out here ABC, MGM, United Artists. Even the ones that didn't move here began to take on a larger presence on the West Coast, like CBS, Atlantic and RCA."

In 1957, RCA Records, sensing the growing importance of Los Angeles, announced plans to establish a major base of operations in Hollywood while the CBS Records presence continued to expand.

Myron Roth, vice president of business affairs for CBS, West Coast, reports his firm's continuing commitment to the L.A. operation. "Right now, we probably have all of the activities of our counterparts on the East Coast. And it's a recognition of the importance of the West Coast, particularly Los Angeles. So many of our major artists reside here and with so much recording done here, it's been profitable to expand here."

Roth adds that one of the significant roles that CBS is performing on the West Coast has been in the soundtrack area. For years, labels simply made licensing deals on film soundtracks, but supplying artists and material for these albums have increased the overall involvement of the record company.

After Capitol proved to be a successful and significant venture, several other record companies with L.A. mailing addresses made their mark on the industry. Dot Records, Dootone, Specialty, Imperial, Aladdin and others helped to add credibility in the brewing West Coast scene. Artists like Little Richard, Fats Domino, Pat Boone, Ricky Nelson as well as several important jazz names came out of the L.A.-based label market.

In 1962, Herb Alpert and Jerry Moss joined forces to create A&M Records. Riding on the success of Alpert's Tijuana Brass, the company continued to grow, thus adding to the Los Angeles music foundation even to today.

When Frank Sinatra's Reprise Records was purchased by Warner Bros in 1963, it included some of the top recording names of the time. Dean Martin, Rosemary Clooney, Sammy Davis Jr., Duke Ellington and Trini Lopez are just a few that would help to solidify Warner's commitment to music.

Motown Records, the musical stalwart of Detroit, moved its base of operations to Hollywood in 1972 with the intention of expanding into theatrical production. The results of those efforts include "Lady Sings The Blues," "The Wiz" and other successful projects which have more than justified the transition.

The role of the small, independent label in L.A. music history is often dwarfed by the corporate-owned giants, but traditionally they have reflected the local musical pulse of the city. It is no different today with a variety of entrepeneurs recording and promoting numerous artists.

Rhino Records, which started as a promotional effort to advertise its two used-record stores, has gained a solid group of devotees for their novelty approach to music. Previously successful with kazoo versions of rock favorites, Rhino reminds an obsessively-serious music industry that music should be fun.

Establishing names as alternative means of exposure for local rock talent, Bomp Records and Dangerhouse Records have been healthy influences on the burgeoning L.A. new wave sound. Artists like Devo, 20/20, Iggy Pop and X have been recorded by these two companies attracting the attention of the larger, more established firms.

Rollin' Rock Records captures the rockabilly heritage in contemporary terms. The presence of local rockabilly hero, Ray Campi on the label has aided in building an international following, particularly in Great Britain.

While these efforts showcase the city in 1980, they are extensions of numerous labels in the '40s and '50s that specialized in recording local jazz and r&b talent.

The daring approach of the aforementioned companies is not so easy for their massive counterparts who have stockholders and earnings statements to justify. Just where does that leave the future of the Los Angeles music scene and its respective record companies?

Boardwalk's Bogart surmises: "Change occurs. As a record executive, you don't make that change occur. But, how you manage that change is how you become a successful executive. The consumer has that urge to change and what you do is fulfill that desire."

Foreseeing the future with positive feelings, Capitol's Zimmermann believes that "the music business is a very important part of people's lives. It has tremendous repeat value that other mediums don't have and economically, it is still a fantastic value."

One company that wants to represent the future of music in Los Angeles is Solar Records, which stands for Sound of Los Angeles. Surviving as an extension of Soul Train Records, Solar has been immensely successful under the guidance of Dick Griffey in its short two-year run.

Griffey's perception of the L.A. sound, primarily black in character, is one that has "evolved" by utilizing the same writers and musicians on several recordings. He compares his situation to the Detroit Motown sound of the '60s which worked from the base of writers Holland-Dozier-Holland.

Griffey wants to take his contemporary music into a variety of forms like films, tv and stage productions. Aware of the necessity to combine business and art, Griffey is a staunch believer in the creator.

"Financing and distribution are important parts of the record business, but the heart of the industry is in the creative people. It would be a terrible mistake for record companies to become administrative and financially-oriented, forgetting about the creative people. They are the lifeblood of the entertainment industry."

In the '80s, Griffey would like to see black creative talent recognized for its musical gift to the world.

The first Japanese-funded American label, Alfa Records, has recently opened its doors in L.A. under the guidance of veteran record man Bob Fead.

Los Angeles is also the home for the newly formed Geffen Records of David Geffen. Geffen, who founded Asylum Records in 1970 and left the business temporarily in the late 1970s, is currently building a staff and signing both new and established artists. Established, indeed, as initial signings have included Donna Summer, John Lennon and Elton John.

Artist development continues to be a key phrase for the industry as we enter a new decade. Label chiefs reiterate the importance of talent acquisition and development to sustain growth in the 1980s.

According to Zimmermann, "Our job is to look at the national and international scope of the artists that we represent. If we represent that talent properly, not only will we have a happy artist roster, but we'll have a successful record company. They go hand in hand."

Smith adds, "We have to make more decisions. And because there is not a lot of venture capital like in the film business, we have to sign the right talent."

The continuance of Los Angeles as the entertainment capital appears to be assured. The music/film/video combination is on the brink of its forecasted revolution and Los Angeles, with its strength in these areas, will most certainly be at the center.

"The climate is conducive to being creative, and I think that the broad range of environmental options here is connected to one's creativity," says Portnow of Fox.

MCA's Siner notes that, "We've broadened our scope in the ways of marketing and doing records, and that has been very beneficial. I see the video revolution building, but I think we have some basic record problems to solve before we jump onto the next one."

"The public has become more aware of artists as artists while the industry has become more sophisticated," points out Warner's Regehr. "We have a very diversified population in Los Angeles and the success of more diversified music is growing."

Meanwhile, he adds, "The music business keeps changing form—never drastically—just steadily changing." Billboard

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Superst... strength...

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Labe...
1	2	7	LADY—Kenny Rogers Liberty 1380
2	1	12	WOMAN IN LOVE— Columbia 1-11364
3	5	9	THE WANDERER— Geffen 49563 (Warner Bros)
4	4	14	ANOTHER ONE BIT... DUST—Queen Elektra 47031
5	6	11	I'M COMING OUT— Motown 1491
6	7	15	NEVER KNEW LOV... BEFORE—Stephanie Mills 20th Century 2460 (RCA)
7	8	9	MASTER BLASTER Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer... Planet 47916 (Elektra)
9	14	8	MORE THAN I CAN Warner Bros 49565
10	32	3	STARTING OVER— Geffen 49604 (Warner Bros)
11	12	10	DREAMING—Cliff Richar... EMI-America 8057
12	13	8	LOVELY ONE—The Jack... Epic 9-50938
13	18	8	YOU'VE LOST THA... FEELING—Daryl Hall & John... RCA 12103
14	17	12	WHIP IT—Devo Warner Bros 49550
15	15	9	DREAMER—Supertramp A&M 2269
16	19	7	HIT ME WITH YOU... SHOT—Pat Benatar Chrysalis 2464
17	23	3	LOVE ON THE ROC...

Star-Studded Stages Light Up The Night

By MIKE REYNOLDS

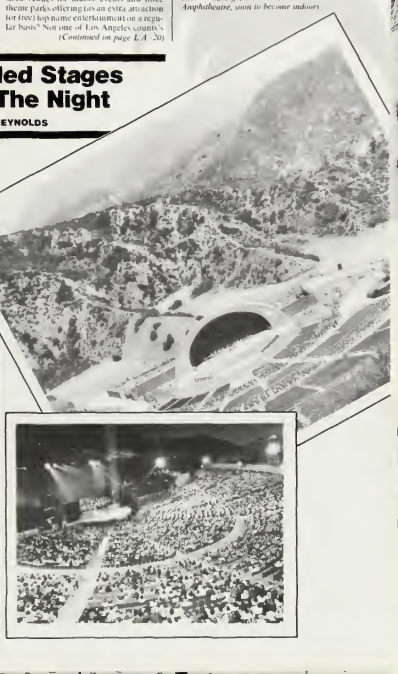
More than 30 years ago Arnold Schoenberg suggested that the best way to get people in Los Angeles to attend concerts would be to include bus tickets with subscriptions. The fact that facilities were scattered around the sprawling area was mainly to blame.

According to a report in the early sixties, the mood had changed somewhat. "Theatres and concert halls relied upon support from residents of their own neighborhood and not upon the city as a whole."

Though only months into the eighties the swinging booze" (leaving the neighborhood at it). What that really hides is that California/Los Angeles has had to adapt its facilities for and to the environment. As diverse as the areas/activities may be, so too are the concert venues offered to the public. Where else could be found three excellent outdoor concert facilities (five if the two baseball parks are included), more than 20 good sized venues for indoor events and three theme parks offering (on an extra attraction for free) top name entertainment on a regular basis? Not one of Los Angeles county's

(Continued on page L/A -20)

Music outdoors under balmy California skies. The Hollywood Bowl in 1926, directly below, with the original shell (Bruce Torrence Historical Collection c/o Pacific Federal Savings) and the Universal Amphitheatre, soon to become indoors.



evidence would appear to be pointing to an amalgam of certain aspects of both earlier opinions. The fact that facilities are "scattered around the sprawling area" not only garners support from local inhabitants but draws on those from outlying areas up to 100 miles away. Both aspects of the area's community, therefore, are ably served—gas and the economy notwithstanding.

Los Angeles may not have the best public transportation system in America but it certainly does not merit the less than decent remarks often heaped upon it. Each and every venue can be reached by public transportation and, more importantly, so can home after the event. Freeways also afford speeds and ample connection between residence and venue. If nothing else, Los Angeles, on paper, looks a likely prospect for a successful concert industry, as today's actions and success (or lack of it) are always born out of the lessons of yesterday. As Los Angeles celebrates its Bicentennial it's worth taking a look back and at the present in trying to establish a pattern for the future.

(A thought in passing, if a concert were held in every major venue in the area on the same night, more than 500,000 people would pay over $6 million for the privilege. It doesn't happen, obviously. That would be slightly chaotic and highly impossible but it gives the reader an idea of just how big the business potential is in the area.)

California and Los Angeles in particular has taken massive strides in advancing the musical boundaries. More often than not it is a Los Angeles idea or development that advances the state of the particular art. Some of those developments have had as much to do with the environment as with anything else. The climate in Southern California is unlike any other and has given rise to popular myths that "Californians do nothing but indulge in surf, sex, sing and

Give the gift of music.

24	6	NEVER BE THE SA	Capitol 4629	Christopher Cross	Warner Bros. 49500
21	14	OUT HERE ON MY	Columbia 11-11251	Steve Forbert	ON THE ROAD AGA
20	11	HUNGRY HEART—	Columbia 11-11251	Bruce Springsteen	
30	2	THAT GIRL COULD	Elektra 46508	Jackson Browne	
22	9	LET ME BE YOUR A	Cotillion 4601 (Atlantic)	Donna Summer	
25	15	WITHOUT YOUR LO	Polydor 2121	Roxy Music	
27	10	UPSIDE OOWN—	Mercury 76101 (Polygram)	Diana Ross	
19	10	SHE'S SO COLD—	Mercury 76101 (Polygram)	The Rolling Stones	
26	8	REAL LOVE—	Mercury 76101 (Polygram)	The Doobies	
28	8	I'M HAPPY THAT L	Elektra 46508	Jimmy Buffett	
31	8	FOUND YOU—	Elektra 46508	Jimmy Buffett	
9	11	GUILTY—	Columbia 11-11380	Barbra Streisand &	
11	8	THEME FROM THE	RCA 12057	Waylon Jennings	
43	3	HAZZARD—	RCA 12057	Waylon Jennings	
34	10	OEEP INSIDE MY H	Epic 50-50	Randy Meisner	
37	5	EVERYBOOY'S GOT	Columbia 11-11380	The Kingos	
38	6	SOMETIME—	Columbia 11-11380	The Kingos	
33	11	JESSE—	Warner Bros. 49519	Carly Simon	
39	8	THIS TIME—	Rock City (Mercury)	John Cougar	

NOVEMBER 15, 1980 BILLBOARD

Star Stages

● L.A. Bureau Chief Chris Morris, L.A. 213

"320,000 residents and millions of annual visitors are ever so from all least one concert venue.

Of the more general forms of music and entertainment, Los Angeles is indeed rich in its offerings. Classical music is well represented by its orchestras and the venues which they call home. The Hollywood Bowl (summer home of the L.A. Philharmonic) is actually the only concert site in Hollywood and nestles in an area where once roamed wildcats, coyotes and even (unspoiled) lions. The 59 acre Bowl sits on part of a 160 acre parcel of land originally purchased for $200 (or $1.25 an acre).

The Bowl was a result of the dream of a wealthy Philadelphia woman married to a wealthy businessman Mrs. Wetherbill Stevenson wanted a home for the seven arts and by 1919 she not only saw the dream materialize but a first year operating profit of $5,000, a truly incredible feat for the time.

The Bowl has a history of recordings dating back to 1929 and it is probably this, as much as anything else, that has done so much in promoting the venue. Everyone knows that a reference to "The Bowl" means music and not 24 lanes (though several athletes have been registered there during its history). The shape of the stage awning has registered with everyone and is the readily identifiable symbol. The Bowl derives its name, however from the seating arena in front of the stage.

Acetimment a list of performers that have graced its stage. The Bowl's architecture has also received "high priests" one being none other than Frank Lloyd Wright (pre Simon & Garfunkel). His "futuristic triangle cum art deco design" for the Bowl circa 1927, was one of four stage shells, including the current one. It was hardly surprising, upon reflection, that Wright's construction did not last. His materials consisted of the wood and clapboard which had since graced the silver screen as part of the sets in the Douglas Fairbanks movie "Robin Hood".

If the Hollywood Bowl can claim world fame, so too can another open air venue in Los Angeles, the Greek Theatre. Neil Diamond may have done a lot of good for himself by "Live At The Greek" but he didn't do a bad job for the Greek either. Set in beautiful parkland, this theatre like the 2,000 acre in which it sits, was endowed to the city by a Welshman, Griffith J. Griffith, who had made a fortune for himself in gold mining speculation during the last quarter of the 1800s. He actually purchased 4,000 acres known as Los Feliz Rancho in 1882. In 1896 he gifted the city council with three quarters of it as a "debt of duty to the community in which I have prospered."

Upon his death it was discovered that he had willed a trust fund of $1 million not only for the construction of an observatory but also for "a theatre in the classical tradition". Ten years later the cornerstone was laid and on Sept. 25, 1930 the Greek. This place was officially dedicated.

Bound by the City the Greek is leased out currently to the Nederlander family, owners and operators of 25 theatres across the country. Having taken a "test" lease of two years in 1976, and successfully fulfilling requirements, they signed a full 10 year lease in 1978. In each succeeding year since 1976 the number of attractions playing the theatre has increased. Back then only 19 acts put on 78 performances while the current season boasts 43 artists for a total 103 performances.

Unlike many other facilities, the Greek does not employ a permanent sound system at least in the accepted sense. Manager Bob McIntyre explains, "The electronics industry is changing so much these days and sound systems are continually being updated and upgraded that by the time a system has been ordered and installed, it is out of date. We rent ours and have it upgraded each year.

"There have been problems with local residents, but now we have reached a mutual agreement and arrangement and things look to be working out fine".

He adds the comment in reference to the noise problem that normally accompanies outdoor facilities, a problem that has cost the third Los Angeles open air facility that very status. The Universal Amphitheatre, on the MCA Universal lot has continually (according to certain residents) caused problems during its summer season concerts. However right or wrong those individuals may be, they have forced Universal to roof over the Amphitheatre.

Perhaps another of the more original modes of concert venue is more predominant in the L.A. area than anywhere else in the country (even the world). Southern California is home for three fine theme parks, of which the most famous is undoubtedly Disneyland. Knott's Berry Farm and Six Flags Magic Mountain not only have growing reputations but continuing growth plans.

All parks provide entertainment for each member of the family for a "one price covers everything" admission. This permits access to the parks and its various delights. In addition to the various attractions these parks provide varying styles of continuous musical events during the day, within either their theatres or appropriate outdoor sites. Come evening and those venues become stages for top name entertainment: Spyro Gyra, Vikki Carr, Tom Jones, Pure Prairie League, The Oak Ridge Boys, Jose Feliciano, Larry Gatlin and Roger Holmes are just some of the performers who have appeared at one or more of the parks in recent months.

Each park has been innovative and imaginative with its selection and in some instances has furthered a particular style of music in the area probably more than any form of media coverage ever has. Knott's has had a penchant for country music, accentuating its themed park further. It has stood by country music from day one of operation and has done as much for the popularity of it as radio or clubs in the area.

The closest park to Los Angeles is Six Flags Magic Mountain, recently acquired by the Six Flags company in June of 1979 but first opened in 1971. They pioneered "Broadway" style shows and have additionally kept up with changing styles and musical tastes. Having transformed their ballroom into the "Cloud 9 Disco" a few years back they recently found that the youngsters were getting so fed up with it (the music that, by popular demand, it was returned to its former state and intent. Now the young join the not so young in enjoying and participating in dancing to the big bands. For those into new wave music, Magic Mountain offers a series of such shows each Saturday.

Over in Orange County, Disneyland has always been a steadfast proponent of big bands and the last of those who have played the park reads like a who's who. The mention of Sarah Vaughan, Count Basie, Duke Ellington, Les Brown, Woody Herman and Les Brooke should suffice. The range of other artists stretches from Elvin Bishop through Tavares and on to Olivia Newton-John.

With around 18 million people passing through the gates each year, these parks are a valid serious contender in the "musical venue stakes". To a large extent that is against a lot of industry contempt, aptly summed up by Six Flags' Celia Morey. "Some artists and managers seem to think that playing the parks is something of a come down, but our facilities are better controlled than the majority, if not all, of concert venues and conditions are better. As far as the artists fee goes, we have to pay the same as anyone else would. We cer-

(Continued on page L-4 -22)

The Greek Theatre in spacious Griffith Park in 1933, when the Observatory (upper right) was under construction. (Photo courtesy Bruce Torrence Historical Collection c/o Pacific Federal Savings)

Billboard® HOT 100 FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, electronic or mechanical, or any system now in use or yet to be devised, without the prior written permission of the publisher.

This Week	Last Week	Weeks Chart	Peak Position	Title-Artist-Label	Strength
1	2	7	2	**LADY**—Kenny Rogers (Liberty 1380)	●
2	1	12	1	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11-1364)	●
3	5	9	3	**THE WANDERER**—Dion (Warner Bros. 49-50)	●
4	4	14	4	**ANOTHER ONE BITE THE DUST**—Queen (Elektra 46531)	●
5	6	11	5	**I'M COMING OUT**—Diana Ross (Motown 1481)	●
6	11	15	5	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century 2401 (RCA))	●
7	8	9	7	**MASTER BLASTER (JAMMIN')**—Stevie Wonder (Tamla 54310)	●
8	7	17	7	**HE'S SO SHY**—Pointer Sisters (Planet 45-47-48)	●
9	14	8	8	**MORE THAN I CAN BEAR**—Cliff Richard (Elektra 46535)	●
10	32	3	32	**STARTING OVER**—John Lennon (Geffen 49-49604)	●
11	12	10	2	**DREAMING**—Blondie (Chrysalis 2-2-2-2)	●
12	13	8	8	**LOVELY ONE**—The Jacksons (Epic 9-50308)	●
13	18	5	12	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 12183)	●
14	17	12	14	**WHIP IT**—Devo (Warner Bros. 49-50)	●
15	15	9	15	**DREAMER**—Supertramp (A&M 2249)	●
16	19	7	7	**HIT ME WITH YOUR SHOT**—Joe Walsh (Asylum 46-47)	●
17	3	13	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11-1364)	●

	7			Capitol 4831
11	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros. 49580
12	21	14		**OUT HERE ON MY** RSO 1048
20	20	11		**ON THE ROAD AGA** Columbia F-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11391
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47035
23	25	15		**LET ME BE YOUR** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE DOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** Th Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros. 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Hal Epic 9-50931
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jenni RCA 12067
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros. 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)

Give the gift of music.

LADY

Kenny Rogers

Liberty 1380

A Billboard Spotlight

Star Stages

Continued from page L.A.-20

tainth don't go down for less." There is talk in certain quarters that some parks have to pay more, but no one would outwardly confirm or deny it.

So much for the great outdoors. The great Southern Californian indoors provides high standard facilities also, with venues as far away as the recently revitalized Long Beach Convention Center Arena and Santa Monica Civic or Anaheim Convention Center. All have been the scene of big name entertainment, not only this year but in the past. The Long Beach Arena has been a predominantly rock venue and its 10,000 seating capacity and general technical facilities lend themselves well to the mood.

Closer to central Los Angeles, the Shrine has been in existence for 54 years. Now recognized more for its contribution to modern music, as the scene of the annual Grammy Awards, it is undergoing a total overhaul costing $2 million plus and should be back on the circuit as a regular facility before long. In the meantime it houses the more serious forms of music and numerous exhibitions and banquets. One thing that will remain unchanged is the stage claimed to be the biggest in America. It can be utilized for any purpose, and in fact the stage has been a recording studio on many occasions, one of the more recent being for sessions during the cutting of Frank Sinatra's "Trilogy" album.

Another facility experiencing change is the Holly wood Palladium. It also has been devoted to pop/rock music of late. The past was somewhat different. Its prestigious opening night, October 31, 1940, featured the band of Tommy Dorsey with singers Connie Haines. The Pied Pipers and a young Frank Sinatra, who didn't even constitute marquee billing. Since then the range of talent has covered Arthur Fiedler, The Boston Pops, the Rolling Stones, Rod Stewart, Led Zeppelin, Lawrence Welk, the Who and Alice Cooper. Up until the fifties the Palladium echoed to the sound of the big bands and that meant BIG business—Benny Goodman, Woody Herman and Glenn Miller included.

Dunning the bitter part of 1979, Montgomery Ward Properties Corp. and Income Properties of Illinois, Inc. took over the reins with former L.A. policeman turned colorful private detective, Fred Dutch appointed executive vice president and managing director. The new team pledged a complete and thorough overhaul of the Palladium. The change not only includes updating and upgrading virtually everything inside the building but calls for the additional construction of other buildings.

From the opening moment, in 1967 (Dec. 30), Jack Kent Cooke's fulfilled dream was known as the Fabulous Forum. For the majority of its life since then it has lived up to its name. Of the nearly 30 million people passing through its turnstiles, most have been patrons of sport, but increasingly over the last few years the percentage of those attending concerts has grown and grown. The first musical event in 1967 featured Duke Ellington and Tony Bennett, but more recently the performers have been slightly heavier (the Who, McCartney and Wings, Led Zeppelin).

In 1979, Jack Kent Cooke, dispensed with his dream by selling the facility along with its resident sports teams, to Jerry Buss. Though only one year into its second life, the Forum has undergone notable changes. The manner and approach of the staff is somewhat lighter, but nonetheless extremely efficient, contrasting strongly with the more military feeling exuding from within of former times.

Somewhat restricted by home games on the basketball and ice hockey calendar, the Forum is nonetheless a highly active music facility. Most of the premier names in today's music have played the Forum, which like many L.A. area facilities is highly adaptable. The arena can be styled for concerts in the round as well as the more usual format and even that can be split down into varying numerical configurations.

Wafted by cooling sea breezes, Santa Monica not only acts as a home away from home for many Britons, but houses the 3,000 seat Civic auditorium, a facility which seems to well reflect its location. Behind the scenes attitudes don't seem as frantic as elsewhere. The ease with which the facility fulfills its day to day obligations belies the preparation behind it.

Director Gary Ferguson has been at the Civic almost all of its life, first becoming involved in 1964 when the facility was but six years old. Owned by the City of Santa Monica, the Civic opened June 15, 1958, and probably more than any other facility in the area has regularly and continually provided varying degrees and tastes of entertainment for consumption. Whereas the earlier audiences came from with the community, today's hardly ever do.

The 15 year period to 1973 saw regular annual seasons by the L.A. Philharmonic and during a frantic period in Feb of 1971, the venerable orchestra was sandwiched between Steve Miller one night and the Bee Gees the following. If that wasn't enough, the Beach Boys were next in line. Ballet and country music have also had good outings at the Civic, and more recently, so has new wave.

The Coliseum Commission oversees the running of two facilities, one, obviously, the Coliseum and the other, the Sports Arena. An interesting note is that the Commission is made up of representatives from the state, city and county, three from each making tune in all. In each instance there are alternates (should someone be ill). The alternate for the state, appointed by Governor Jerry Brown, is none other than Neil Bogart late of Casablanca, now to be found at Boardwalk.

Opened in 1959 (July 4), the Sports Arena cost $7.8 million and serves as a good counterpart to the Coliseum. Though *suffering from the aftermath* of the Watts riots in 1965 and the effects, generally felt by other venues of Police Chief Ed Davies' restrictions upon pop music events (he was totally against them), the Arena has persevered and in the past two years has surged upward in the amount of music business it is doing. "We are back full tilt," claims Glenn Moss, publicity director. "We played seven nights of Pink Floyd recently, the only other place to do that was Nassau Coliseum. Our Who concerts, originally scheduled for three nights, drew so much mail order requests for tickets that we immediately sold out, added two more and sold out, hired the Forum for two more nights that were sold out and still sent back 3,000 letters unopened. The Coliseum was the recent site for Southern California's only outdoor festival this year with headliners Cheap Trick and Journey."

Moss attributes the rebirth outside the change in police attitude, to the management restructuring some years back. "Crime in the area also lost us a lot of business, but thanks to the open mindedness and persistency of certain individuals about four years ago, we got going again. We negotiated with the Police Department, now under Chief Darrell Gates, and assured them that the problems of the past would not be repeated. In 1979 we proved

(Continued on page L.A. 44

Joni Mitchell performs at the 1979 Playboy Jazz Festival at the Hollywood Bowl (Henry Diltz photo)

Billboard®
FOR WEEK ENDING NOVEMBER 15, 1980
Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

This Week	Last Week	Weeks On Chart	Suggested Strength	TITLE—Artist—Label
1	2	7		LADY—Kenny Rogers (Liberty 1381)
2	1	12		WOMAN IN LOVE—Barbra Streisand (Columbia 11384)
5	9			THE WANDERER—Donna Summer (Geffen 49563/Warner Bros.)
4	4	14		ANOTHER ONE BITE THE DUST—Queen (Elektra 47231)
6	11			I'M COMING OUT—Diana Ross (Motown 1481)
7	15			NEVER KNEW LOVE BEFORE—Stephanie Mills (Casablanca 2140/RCA)
8	5			MASTER BLASTER (JUST BLAZE)—Stevie Wonder (Tamla 54321/Motown)
3	17			HE'S SO SHY—Pointer Sisters (Planet 47911/Elektra)
14	8			MORE THAN I CAN BEAR—Cliff Richard (Atlantic 3723)
32	3			STARTING OVER—Chuck Berry (Atlantic 3723)
12	10			DREAMING—Cliff Richard (EMI-America 8052)
13	8			LOVELY ONE—The Jacksons (Epic 9-50938)
18	8			YOU'VE LOST THAT FEELING—Daryl Hall & John Oates (RCA 12313)
17	12			WHIP IT—Devo (Warner Bros. 49500)
15	15			DREAMER—Supertramp (A&M 2218)
19	7			HIT ME WITH YOUR BEST SHOT—Pat Benatar (Chrysalis 2422)
23	3			LOVE ON THE ROCKS—Neil Diamond (Columbia 11384)

7	24	6	NEVER BE THE SA	Gordon Lightfoot	Reprise 1293
12	21	14	OUT HERE ON MY	Dan Hill	Warner Bros 49580
20	20	11	ON THE ROAD AGA	Neil Young	Reprise 1330
21	30	2	HUNGRY HEART—	Bruce Springsteen	Columbia 11-11139
22	22	9	THAT GIRL COULD	Jackson Browne	Asylum 47000
23	25	15	LET ME BE YOUR A	Sally Larkson	Sally (Atlantic)
24	27	10	WITHOUT YOUR LO	Peter Frampton	Polydor 4121
25	10	19	UPSIDE DOWN—	Diana Ross	Motown 1494
26	26	8	SHE'S SO COLD—	The Doobie Brothers	Warner Bros 49580
27	9	11	REAL LOVE—	Billy Joel	Columbia 11-11139
28	31	8	I'M HAPPY THAT L	Jimmy Hall	Epic 50259
29	43	3	FOUND YOU—	Barbra Streisand &	Columbia 11-11139
30	34	10	GUILTY—	Hayden James	RCA 10557
31	37	5	THEME FROM THE	Randy Meisner	Epic 50259
32	38	6	HAZZARD—	The Kenny Rogers	Liberty 1380
33	33	16	DEEP INSIDE MY H	Carly Simon	Elektra 46515
34	39	8	EVERYBODY'S GOT	John Cougar	Riva 1001 (Mercury)
35	39	8	SOMETIME—		
36			JESSE—		
37			THIS TIME—		

JBL 4313 Studio Monitor.
It flattens the competition.

Introducing the 4313.
Flat frequency response. It means accuracy. Naturalness. Reality.

JBL gives it to you without the bigger box that you'd expect along with it: since the 4313 only measures about 23" x 14" x 10".

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and voice coil are equivalent to most 12" or 15" speakers. Yet it delivers heavy-duty power handling and a smoother transition to the midrange than most larger-cone speakers.

The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

Up top, a dome radiator provides high acoustic output with extreme clarity and wide dispersion. A large 1" voice coil gives it the ruggedness needed in professional use.

Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flatters the competition.

Available in Canada through Gould Marketing, Montreal, Quebec.

JBL

On-axis frequency response
4313 monitor

James B. Lansing Sound Inc
8500 Balboa Blvd
Northridge, California 91329

JBL First with the pros.

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

Billboard® HOT 100
FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★	2	7	**LADY**—Kenny Rogers (Liberty 1411)
★	1	12	**WOMAN IN LOVE**—Barbra Streisand (Columbia 1-11264)
★	5	9	**THE WANDERER**—Dion (Warner Bros. 49563 [Warner Bros])
★	4	14	**ANOTHER ONE BITES THE DUST**—Queen (Elektra 46523)
★	6	11	**I'M COMING OUT**—Diana Ross (Motown 1495)
★	7	15	**NEVER KNEW LOVE LIKE THIS BEFORE**—Stephanie Mills (20th Century 2405 [RCA])
★	8	9	**MASTER BLASTER (JUST BLAZE)**—Stevie Wonder (Tamla 54329)
★	3	17	**HE'S SO SHY**—Pointer Sisters (Planet 48 [Elektra])
★	14	8	**MORE THAN I CAN BEAR**—Cliff Richard (Elektra 46523)
★	22	3	**STARTING OVER**—Chuck Berry (Atlantic 3697)
★	10	12	**DREAMING**—Cliff Richard (Elektra 46567)
★	13	8	**LOVELY ONE**—The Jacksons (Epic 9-50908)
★	18	5	**YOU'VE LOST THAT LOVING FEELING**—Daryl Hall & John Oates (RCA 12163)
★	12	12	**WHIP IT**—Devo (Warner Bros. 49550)
★	15	9	**DREAMER**—Supertramp (A&M 2298)
★	19	7	**HIT ME WITH YOUR BEST SHOT**—Pat Benatar (Chrysalis 2422)
★	23	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 1-11264)

A Billboard Spotlight

A Guide to Local Industry Organizations

THE ACADEMY OF COUNTRY MUSIC

The Academy of Country Music was formed in L.A. in 1964 with the aim of promoting country music and finding new talent. The membership is comprised of artists, club owners, composers, publishers, promoters, disk jockeys, musicians, radio station and record company personnel and other allied fields pertaining to the country music industry. It became an international organization in 1969, and in 1970, the first television awards show by the Academy was launched.

According to academy executive director Frank Boyd, the Academy also holds quarterly showcases in the Los Angeles area, including recent events at the Palomino Club and Magic Mountain. It also offers a monthly publication, special projects such as golf tournaments and a Country Music Caravan which includes 24 artists.

AMERICAN FEDERATION OF MUSICIANS (LOCAL-47)

According to union president Max Herman, there are over 100 people on the L.A. staff, serving over 16,000 L.A. members. The Los Angeles chapter is No. 1 in the country in terms of dollars earned, although the N.Y. chapter has more members, at approximately 20,000.

The AFM negotiates all local contracts, including those with the Philharmonic, Greek, Pantages, cruiseses and ice shows, as well as television, film and recordings. Other duties include record keeping and billing for residuals, advising and counseling members, plus keeping in touch by visiting local night clubs and sessions.

Herman, who has been an officer at Local 47 for 24 years, comments: "Our newest project is negotiating for production of video cassettes and disks. We want to make sure our members get their fair share.

"Our rapport with the community at large has always been a warm one. We presently have Latin, black, jazz, chamber music, and community symphony committees that make recommendations concerning projects in their communities.

"Our membership policy says just be a musician and we'll welcome you."

COMPOSERS AND LYRICISTS GUILD OF AMERICA INC.

The Composers and Lyricists Guild is a craft union of motion picture and television composers and lyricists. David Raskin was the first president of the organization and Elmer Bernstein is the current president. Its aim is to provide better working conditions for composers and lyricists.

THE NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES (NARAS)

NARAS is probably best known for the annual Grammy Awards telecast, which now reaches millions of viewers throughout the world via satellite, and showcases the annually chosen "best of" recordings and artists in a variety of categories. The organization does a lot more, however. According to executive director Christine Farnon, "All the chapters (there are seven) are doing a marvelous job for the record industry outside of our Grammy Awards. We hold membership meetings, showcases, concerts, panel discussions, publish newsletters and administer Hall of Fame Awards. Our newest venture is a cultural exhibit with the International Communication Agency called 'America Now.' It's a 22-minute tape of the Grammy show shown in a beautiful pavilion designed by Buckminster Fuller." Participating in various educational ventures, NARAS also awards several annual scholarships.

The Los Angeles headquarters employs six full-time staffers for the national chapter business as well as two for the Los Angeles chapter.

The recording academy began in early 1957 when the Hollywood Beautification Committee was looking for new ways to add glamour to the community, and asked representatives of the 30 largest performers whose names they felt should be inscribed in the form of stars in the sidewalk. The record people involved decided to set a criterion of how many units had been sold by an artist, and out of that meeting decided to explore ways to reward artistic achievement in the recording field.

Aiming to gain increased respect for the industry, the organization was launched, with Nat King Cole opening the first session. From that initial session, attended by 50, the L.A. Chapter alone now boasts over 1,800 voting members and over 300 associate members. Only active members can vote on the Grammys; and they must meet minimum eligibility requirements by participation in singles and/or albums that have been commercially released.

ORGANIZATION OF CREATIVE MUSIC PUBLISHERS

The Organization of Creative Music Publishers was formed by music publishers who believed their responsibilities should not only include collection and administration of copyrights, but also exploitation of songs, record promotion, music in print, coordinating international releases and tuneage in the professions of authoring, composing and publishing.

Billy Meshel of Arista Music acts as steering committee head. He comments, "Our organization hopes to encourage exploitation for writers' music. More exploitation means more income. We're real music publishers, we take the resource and put it to work."

Meshel explains the current membership as 12 major publishers and 55 writer-members who are non-voting associates. They plan songwriting workshops which attack important craft problems. The first workshop offered by the group was titled "How To Create A Song" and was conducted by Leon Ware, Peter McCann and Allee Willis. The second was hosted by Denny Diante and dealt with "The Demo—What The Producer Looks For."

THE PERFORMING ARTS DIVISION OF LOS ANGELES

The Performing Arts Division (formerly The Bureau of Music) provides the citizens of Los Angeles with a wide variety of musi-

(Continued on page L.A.-34)

The NARAS Grammy Awards aren't all glamour. At this work session record industry people and NARAS staff tackle the difficult categorization process for the '79 awards.

Street Scene: A Bicentennial Block Party Brings L.A. Together

Donny Osmond joins Chuck Berry onstage for an impromptu jam.

A man, at least 50 years old, dances and shakes his head to the music. This isn't some big band jazz but the Buzzsaw new wave pop of Great Buildings.

A crowd of several thousand cheers yells and claps wildly at the end of the music.

Oct. 11-12 that there is some sense of a community, heartbeat amid the land of endless freeways. It has been conservatively estimated that between 500,000 and 750,000 people attended the two day "mini-block" party.

Street Scene is ethnic lovely displays of arts and crafts, performing troupes but mostly it's music. "We wanted a broad range of music," says Steve Gold, head of Far Out Productions and coordinator with partner Jerry Goldstein of the contemporary music at Street Scene. "We wanted to represent the ethnic diversity of L.A."

Over 80 musical acts performed on 15 stages. Styles ranged from jazz to flamenco to classical to new wave. "Last year, on Saturday night, we had a pure new wave show that attracted 10,000 people," continues Gold. "Acts like Jonathan Poneman and War drew 75,000 so we knew this year we had to have a broad range and mix it up."

New wave was still represented this year as with the Knighters, Summer, Great Buildings and the Bus Boys but so were the Osmond Family, Robert John, Kalapana, Hoka Punua and Aoto, Donald Byrd, Kazumi Watanabe, Maria Muldaur, War, Blood, Sweat & Tears and the Justa Almanac Quintet.

KLAC-AM, a country outlet here, sponsored such acts as Chiffie Stone, Jimmy Snyder, Smokey Rogers and Eddie Dean.

ASCAP had an entire stage devoted to such traditional pop writers as Sammy Fain, Larry Weiss, Sammy Cahn, Arthur Hamilton, George Dunning, Ray Evans and Jay Livingston.

While Los Angeles won't officially be 200 years old until September 1981, this Street Scene was considered a bicentennial affair. "We're celebrating the bicentennial and the fact that Los Angeles is the entertainment capital of the world," states Gold.

One problem Gold had in getting acts and patrons is the locale of Street Scene—downtown Los Angeles. As in many urban

(Continued on page L-A-30)

Below: War performs for an enthusiastic crowd estimated at 125,000 on the closing night of the festival.

Below: Far Out partners Steve Gold and Jerry Goldstein receive a citation from Mayor Bradley for coordinating the music for Street Scene. From left are Mayor Bradley, Gold, Goldstein and Sylvia Cunliffe, Street Scene chairwoman (Lester Cohen photo)

Right, orange keyboard-fellows: Chuck Berry and Donny Osmond team up for a delighted Street Scene audience

24	6	24	Capitol 4789	NEVER BE THE SA	
21	14	21	Warner Bros 49580	OUT HERE ON MY	
20	11	20	RSO 1043	ON THE ROAD AGA	
30	2	31	Columbia 10-51	HUNGRY HEART—	Bruce Springsteen
22	9	22	Columbia 10-50	THAT GIRL COULD	
25	15	25	Asylum 47008	LET ME BE YOUR A	Linda Ronstadt
27	10	27	Stacy Lattisaw (Atlantic)	WITHOUT YOUR LO	
25	10	19	Pavilion 43211	UPSIDE DOWN—	Diana Ross
26	8	26	Motown 1484	SHE'S SO COLD—	The Rolling Stones
27	9	11	Rolling Stone 21001 (Atlantic)	REAL LOVE—	The Doobie Brothers
31	8	31	Warner Bros 49589	I'M HAPPY THAT L	
43	3	43	Columbia 10-58	FOUND YOU—	Jimmy Hall
34	10	34	Epic 50129	GUILTY—	Barbra Streisand & Barry Gibb
37	5	37	RSO 1044	THEME FROM THE	
38	6	38	Arista 0260	HAZZARD—	Waylon Jennings
33	11	16	Epic 50129	DEEP INSIDE MY H	
39	8	39	Elektra 46513	EVERYBODY'S GOT	
			Polydor 14	SOMETIME—	The Korgis
			Columbia 10-61	JESSE—	Carly Simon
			RCA 12-0	THIS TIME—	John Cougar
			Mercury		

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE-Artist-Label
1	2	7		**LADY**—Kenny Rogers Liberty 1380
2	1	12		**WOMAN IN LOVE**— Columbia 1-11264
3	5	9		**THE WANDERER**— Geffen 49563 (Warner Bros.)
4	4	14		**ANOTHER ONE BIT DUST**—Queen Elektra 47031
5	6	11		**I'M COMING OUT**— Motown 1491
6	7	15		**NEVER KNEW LOVI BEFORE**—Stephanie Mills 20th Century 2460 (RCA)
7	8	9		**MASTER BLASTER** Tamla 54317 (Motown)
8	3	17		**HE'S SO SHY**—Pointer Planet 47916 (Elektra)
9	14	8		**MORE THAN I CAN** Warner Bros. 49563
10	32	3		**STARTING OVER**— Geffen 49604 (Warner Bros.)
11	12	10		**DREAMING**—Cliff Richard EMI America 8057
12	13	8		**LOVELY ONE**—The Jack Epic 9-50938
13	18	8		**YOU'VE LOST THAT FEELING**—Daryl Hall & John RCA 12103
14	17	12		**WHIP IT**—Devo Warner Bros. 49550
15	15	9		**DREAMER**—Supertramp A&M 2269
16	19	7		**HIT ME WITH YOUR SHOT**—Pat Benatar Chrysalis 2464
17	23	3		**LOVE ON THE ROCI**

A Proud Spanish Heritage Spawns Latin Music Center

By EUNICE VALLE

Los Angeles is a very important center for the Latin music industry. Spanish music business capital and its history stems some years back, when the first Latin record company, called Discos Latinos, was established in Los Angeles in 1960.

"The business of that time was limited," remembers Valentin Velasco, general manager of Musart & Peerless. "There were no paints were in charge of Latin music, like Berths Salomo who was in charge of the Latin department of Capitol Records."

The first record stores that sold Latin products were Schroeer Brothers, Ainsworth Music and Bakersfield Music, all of them in downtown Los Angeles.

The first Latin distributor in 1964 was G & G Records Distributing. The firm became the specialized in that type of music, and was decided to call the store Musica Latina.

According to Joe Garcia Sr. his major competitor was in developing the Latin music field, since it is the maximum and percentage of the Spanish market.

Right now the profile of the Latin record companies is Bringas, that of 10 years ago, Discos Latinos, that of 15 years ago, Discos Latinos, that of 15 years ago, are called in Los Angeles and representing many Mexican labels from all over the Spanish world.

Manuel Latina started as a salesman in 1963 and right now has 6 of 7 cash all over the country.

Other cash-and-carry of importance are Discos Latina, Musica and Julio Discos Ar. Bakersfield to Washington and Oregon it has been in the industry for 20 years and Sam Rick. "The business is good, it related to sales but not on profit because of the inflation. Even though we are selling more than ever, the profit is not increasing, the main obstacle today and the government since 1980 is the inflation, and the economical situation is critical."

The impact of Latin music in Los Angeles has broadened horizons, for the disco-hop broadened horizons, for the disco-pop music in all the stores.

One important North American firm is Pickwick. Knowing the importance of the Spanish market it opened up a Latin music is a chain of major stores like Sears, Woolworth, Montgomery Ward, Apostolic Guitar, in charge of the Latin American department, feels that the principal problem of working the Latin product

The first Latin distributor in Los Angeles, G & G Records Distributing, is owned by Joe Garcia Sr. and Joe Garcia Jr.

with an American firm is not just business strategy but a social, cultural and psychological problem "Sometimes not even the best sales figures can make the North American accept Latin product completely, because to completely accept Latin music means to them to accept the Latino, and we all know how difficult that is in this country."

Other distributors, or one-stop stores of importance in the city are Guiro Records, Musica Latina, Baly Records, Sassy Records, City One-Stop, Melo Records, California Music and Amigo Records.

Guiro Records started in 1970 and sell directly to stores all over the state with its major concentration in downtown Los Angeles and sells products directly to many different establishments.

Jorge Borrego, owner and president of Guiro Records, is one of the leading distributors in Los Angeles, whose wholesale figure in 1979 amounted to $1.8 million. Borrego feels that "The business during the last two or three years has decreased 30% due to the fact that right now there are three times as many record manufacturers as distributors and some companies are trying to implant the same system Mexico uses of selling directly to the stores. This tactic damages not only the industry as a whole but also the client

"Another error that the companies are making is the continuing high price of the product. They pretend to copy the American market, but forget that there is a great difference The Latin person that buys records does not have the same salary as the North American person If the rise in record prices continues, the Mexican buyer is not going to be able to buy more merchandise and I will have to limit my purchases and inventory."

With over 20 Latin firms in Los Angeles alone, representing financially and administratively the best Latin American lines and also creating productions of their own which with increasing acceptance are being funneled back into Latin America, one can definitely say that the Latin market has changed in size and character

There is also a constant flow and exchange of product, and while some companies distribute some materials under license, they can easily represent other firms. For example Cavitronics distributes under license RCA product and also represents Arola from Spain and Melody from Mexico.

Within the younger record lines in the market there are O B Productions, Arriba Records, Mar International, Luna Records and Olympico Records. Even though the latter has only been in existence for three years, the director, Javier Ambriz, has 20 years of experience in music Olympico Records can be considered as good as any major label because of its efforts to maintain and excel in the technique and quality of the industry. This is why the firm does not have too many artists in its catalog The few listed have originality and commercial demand, an example of which is Los Sagitarios from Zacatecas. One of the things that differentiates this company from others is that it strives to maintain its artists working in different events.

The changes in Latin music are also measured in musical taste and acceptance Los Angeles has become an authentic Latin melting pot. The public is open to music from Mexico, Brazil, Argentina, Venezuela, Spain and all over the Spanish-speaking world. But no one denies that the Mexican artists hold the prominent positions, while the romantic balladeers backed with Mexican mariachies have been the record-selling rage in Los Angeles Nevertheless artists such as Roberto Carlos, Julio Iglesias, Nelson Ned or Camilo Sesto have become popular despite a musical style that is totally unrelated to the Mexican folkloric strain of music.

The popularity of small groups playing the electric guitars and singing love ballads is great and groups like Los Freddys, Los Bondadosos or Los Yonicas are sold in every record store in Los Angeles Also groups with the special ranchero-style such as Los Felinos or Los Porros are very popular as well as the chicano-style groups like Los

(Continued on page LA-30)

Jose Jose, one of Mexico's great balladeers accepts the 1976 "El Disco de Oro" award in Los Angeles.

Salvador performs during a recent free concert at Belvedere Park in East Los Angeles for an estimated 14,000 fans.

24	6	NEVER BE THE SA	Capitol 4935				
21	14	OUT HERE ON MY	Christopher Cross/ Warner Bros 49563				
20	11	ON THE ROAD AGA	Columbia 1-11351				
30	2	HUNGRY HEART—	Columbia 11-11281				
22	9	THAT GIRL COULD	Jackson Browne/ Asylum 46503				
25	15	LET ME BE YOUR	Sheena Easton/ Capitol 4931 (Atlantic)				
27	10	WITHOUT YOUR LO	Roger Voudouris/ Elektra 46503				
10	19	UPSIDE OOWN—	Diana Ross/ Capitol 4934				
26	26	SHE'S SO COLD—	The Rolling Stones/ EMI 5101 (Atlantic)				
9	11	REAL LOVE—	The Doobie Brothers/ Warner Bros 49503				
31	8	I'M HAPPY THAT L	Jimmy Hall/ Epic 9-50531				
43	3	GUILTY—	Barbra Streisand & Barry Gibb/ Columbia 11-11280				
34	10	THEME FROM THE HAZZARD—	Waylon Jennings/ RCA 12250				
37	5	DEEP INSIDE MY H	Donna Summer/ Geffen 49-50339				
38	6	EVERYBODY'S GOT SOMETIME—	The Kenjis/ Arista 41050 (Genesis)				
33	11	JESSE—	Carly Simon/ Warner Bros 49516				
39	8	THIS TIME—	John Cougar/ Riva 205 (Mercury)				

LADY
Kenny Rogers
Liberty 1380
Give the gift of music.

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

☆ Superst
strength.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Lab
1	2	7	**LADY**—Kenny Rogers Liberty 1380
2	1	12	**WOMAN IN LOVE**— Columbia 1 11364
3	5	9	**THE WANDERER**— Geffen 49063 (Warner Bros.)
4	4	14	**ANOTHER ONE BIT DUST**—Queen ● Elektra 47031
5	6	11	**I'M COMING OUT**— Motown 1491
6	7	15	**NEVER KNEW LOVI BEFORE**—Stephanie Mills 20th Century 2460 (RCA)
7	8	9	**MASTER BLASTER** Tamla 54317 (Motown)
8	3	17	**HE'S SO SHY**—Pointer Planet 47316 (Elektra)
9	14	8	**MORE THAN I CAN** Warner Bros. 49065
10	32	3	**STARTING OVER**— Geffen 49604 (Warner Bros.)
11	12	10	**DREAMING**—Cliff Richar EMI-America 8057
12	13	8	**LOVELY ONE**—The Jack Epic 9-50938
13	18	8	**YOU'VE LOST THA FEELING**—Daryl Hall & John RCA 12103
14	17	12	**WHIP IT**—Devo Warner Bros. 49550
15	15	9	**DREAMER**—Supertramp A&M 2269
16	19	7	**HIT ME WITH YOUI SHOT**—Pat Benatar Chrysalis 2464
17	23	3	**LOVE ON THE ROC**

OVER ONE MILLION PEOPLE CAME
ON OCTOBER 11TH
Schlitz
THE JOSEPH SCHLITZ BREWING CO.
WOULD LIKE TO THANK ALL OF THE ARTISTS
GENEROUSLY OF THEIR TIME AND SER

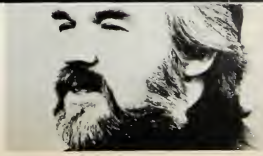
				Capitol 4939
23	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros. 49580
19	21	14		**OUT HERE ON MY** RSO 1049
20	20	11		**ON THE ROAD AGA** Columbia 1-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11391
22	22	9		**THAT GIRL COULO** Jackson Browne Asylum 47036
23	25	15		**LET ME BE YOUR A** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE DOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** The Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros. 49503
28	31	8		**I'M HAPPY THAT L FOUNO YOU—** Jimmy Ha Epic 9-50331
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10		**THEME FROM THE HAZZARO—** Waylon Jennin RCA 12067
31	37	5		**OEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros. 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)

Give the gift of music.

LADY

Kenny Rogers

Liberty 1380



Street Scene

• Continued from page LA-25

events, downtown has become an area that many LA residents seldom visit. So this plan was to have a variety of acts that would pull in residents from various areas.

"Street Scene represents a real sense of community, black, white Oriental, Hispanic. It's a family thing. There's nothing to be afraid of downtown," he says.

This year, there was a fence outside the grounds of Street Scene at 2 a.m. as it was closing. However, Los Angeles police report the incident was limited to an inter-gang squabble. The rest of Street Scene went off without a hitch.

Sylvia Cunliffe, general manager of the department of general services for Los Angeles and chairwoman of the festival adds: "Even if we had 10,000 officers out there, it's difficult to prevent two gangs from having it out. We do learn every year, though, and we will be more careful next year."

Gold's plan of attracting various groups of the population seemed to have worked. Long haired teenagers rubbed elbows with large families replete with strollers, balloons, cotton candy and noisy offspring in tow. New wave rockers discussed peacefully with those who prefer lounders to skinny ties. Older couples browsed while young people ran hurriedly from event to event in fear of missing something.

For those who preferred the cinematic arts to the musical arts, films were shown outdoors "Grease" "Saturday Night Fever," and "The Rocky Horror Picture Show" take on a decidedly different perspective under the stars.

Gold admits that the seven months he had to plan for Street Scene were hectic ones. "We expected it to be difficult," he says of himself and partner Jerry Goldstein. "When you ask people to perform for free you can't really demand anything of them. I'm grateful for the number of people who did participate."

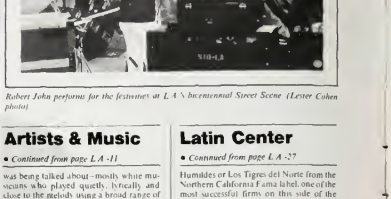
The aim was to have a galaxy of international stars but logistics mixed some of this plan. So, Gold concentrated on one area the Far East. Acts from the Orient included Gordon Komata Tanko, the Korean Dance Company, Fujima Kansuma Kai and Kazumi Watanabe.

Latin American acts though were healthily represented with artists from Honduras, Argentina, Puerto Rico, Mexico, Guatemala and Brazil.

While the weather was not perfect for this year's Street Scene—the worst strike attack in several years had just begun—it was when the festivities started people seemed to enjoy getting out of their cars for an old fashioned block party. Seeing the exhibits, crafts and music of various cultures reinforced the fact that Los Angeles was settled 200 years ago by a ragtag land full of people of Spanish, Indian and African descent. Going to Street Scene reminds Angelenos that the "El Lay" of modern myth was "El Pueblo de Nuestra Señora la Reina de Los Angeles de Porziuncula."

CARY DARLING

A Billboard Spotlight



Robert John performs for the festivities at LA's bicentennial Street Scene (Lester Cohen photo)

Artists & Music

• Continued from page LA-11

was being talked about—mostly white musicians who played quietly, lyrically and close to the melody using a broad range of tunes and instruments. Jazz in the 1950s brought to Los Angeles Gerry Mulligan, Chet Baker, Jimmy Giuffre, Shorty Rogers, Art Pepper, Bud Cooper, Bud Shank, Shelly Manne and Bob Brookmeyer. The Chico Hamilton Quintet (including Buddy Collette, Leroy Vinnegar, Jim Hall and Fred Katz) was created in 1956. "Stars of Jazz," considered by many the best in jazz show to ever be produced, hosted by Bobby Troup, featured many top jazz names. Howard Rumsey's Lighthouse in Hermosa Beach became a national attraction; so did Shelly's Manne Hole in Hollywood. Also in the '50s, a young black was stranded in Los Angeles—that was Ornette Coleman who produced his first albums here.

"The Los Angeles jazz community was always sharply divided by the region's diffuse geography and racial separation," says Feather. "There were even two separate musicians' unions, one for blacks the other for whites. For years, black musicians referred to Los Angeles as Mississippi West." Things have changed since then.

In the 1960s, the so-called California pop sound came gurgling out of Los Angeles, the only place in the world that could spawn such diverse groups as the Beach Boys (surf, girls, cars and a happy sun); Jim Morrison and the Doors (terror under a hot California sun); and Frank Zappa and the Mothers of Invention (plastic people who roam the Sunset Strip at night).

They came from all over the world to record in Los Angeles. Musicians who have been associated with Los Angeles include a startling array of styles.

The Beach Boys and Brian Wilson (formed in 1961 by the three Wilson brothers in middle-class Hawthorne), David Gates and Bread (from Tujunga), Jackson Browne (an influential native), Tim Buckley (New York), Buffalo Springfield (Neil

(Continued on page LA-32)

Latin Center

• Connued from page LA-27

Humaldes or Los Tigres del Norte from the Northern California Fama label, one of the most successful firms on this side of the border. Other groups with their roots in North America but who have transcended their regional boundaries are Los Cadetes de Linares from the young and prosperous firm Ramos and Carlos Guzman and Roberto Pulido y Sus Clasicos from the House of Falcon of McAllen, Tex., founded 30 years ago by Rafael Ramirez and Arnaldo Ramirez, "Mr. Falcon."

Technically and artistically California Latin recordings have the same quality as those made in Mexico or South America. There are over 200 important recording studios in Los Angeles, some of them specializing in Latin music, like the David Flores Studio in Pico Rivera, Fiesta Studios also in Pico Rivera and Quad-Tek of Hank Weaving in Los Angeles. Quad-Tek was the first one to record Spanish music. The studios are very advanced and are usually rented at $100 per hour. Because of the technical advancement of these studios, several famous singers have come to Los Angeles to record their songs, including Estelita Nunez and Juan Gabriel.

There are some record labels which produce almost all of their material in Los Angeles, including Latin International, O B Productions, Fama and Olympico.

According to Jose Garcia Jr., Latin International general manager and producer, "Eighty percent of the company material is recorded and produced in Los Angeles, but no one gives the material the importance it should have. On the other hand, the cost for the renting of these recording studios is skyhigh and our local talent can't afford to pay for it, and if they do, the probabilities for airing these products are vague."

The trend towards more home-grown talent in Los Angeles is growing and the best representatives of this growth are the artists of Fama, Los Humaldes and Los Tigres del Norte, and the latter, Ramon Ay-

(Continued on page LA-54)

Billboard® HOT 100 FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Last Week	This Week	Weeks On Chart	Sales Strength	TITLE-Artist-Label
2	1	7	★	LADY—Kenny Rogers (Liberly 1380)
1	2	12	★	WOMAN IN LOVE—Barbra Streisand (Columbia 11384)
5	3	9	★	THE WANDERER—Dion (Warner Bros. 49593)
3	4	14	★	ANOTHER ONE BITS THE DUST—Queen (Elektra 46607)
11	5	6	★	I'M COMING OUT—Diana Ross (Motown 1481)
15	6	7	★	NEVER KNEW LOVE BEFORE—Stephanie Mills (Casablanca 2211)
9	7	8	★	MASTER BLASTER (JAMMIN')—Stevie Wonder (Tamla 54311 (Motown))
17	8	8	★	HE'S SO SHY—Pointer Sisters (Planet 47916 (Elektra))
14	9	8	★	MORE THAN I CAN BE—Godiva (Warner Bros. 49565)
3	10	32	★	STARTING OVER—John Lennon (RCA 12264 (Warner Bros.))
12	11	10	★	DREAMING—Cliff Richard (EMI America 8166)
13	12	8	★	LOVELY ONE—The Jacksons (Epic 50966)
18	13	8	★	YOU'VE LOST THAT FEELING—Daryl Hall & John Oates (RCA 12263)
17	14	12	★	WHIP IT—Devo (Warner Bros. 49550)
15	15	9	★	DREAMER—Supertramp (A&M 2269)
19	16	7	★	HIT ME WITH YOUR SHOT—Pat Benatar (Chrysalis 2422)
23	17	3	★	LOVE ON THE ROCKS—Neil Diamond (Columbia 11384)

Intimate Encounters Of The Club Kind

By RICK FORREST

The nightclubs of Los Angeles have always been the stomping grounds for the stars of today and tomorrow That hasn't changed In fact, the L.A. club scene right now has never had it so good

The audiences are at an all-time peak country and rock clubs are multiplying, the local band biz is booming and many record industry titans and near-titans are returning to the intimacy of L.A.'s showcase rooms. The myriad of nightspots springing up in this city of the so-called "fallen angels" seems unending The Arena, Blackie's, Candelejas Rock Palace, Club 88, Digby's, Flipper's, Hong Kong Cafe, Madame Wong's, O.N. Klub, Kickers, Landmark, the Country Club and on and on and on Even such legendary establishments as the Roxy, Whiskey, Palomino, and the Troubadour have been revitalized by the new club craze

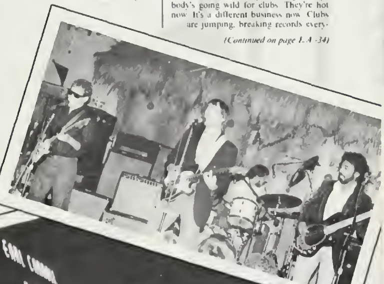
"Business has never been better," says Gaylord, the Whisky's booker, who attributes the club's SRO crowds to a consistent policy of booking breaking English new wave acts such as Elvis Costello, the Specials, Lene Lovich, Ultravox and XTC along with the cream of the local band crop "It's the British invasion all over again. There's lots of great groups around and we know the right ones to pick"

"So many bands call me for bookings. I think these kids here are born with electric guitars," exclaims Bill Gazzarri, whose self-titled Sunset Blvd. club books only unsigned bands Gazzarri hopes to build the club back to its old prominence through a new affiliation with KMET, a top L.A. FM rock outlet, live broadcasts for the station from the club and taped video segments on "Hollywood Heartbeat," a rock video show on ABC In the past, Gazzarri's has helped spawn such bands as the Doors, Three Dog Night, Buffalo Springfield and most recently, Van Halen

"There used to be no real money in nightclubs" says Tom T Thomas proprietor and booker of the Palomino which in its 28-year history boasts booking "every act that was at the Grand Ole Opry including the cigarette machine" The club introduced such stars as Glen Campbell, Roger Miller, Emmylou Harris and Mac Davis

"For the last 10 years or more here only the fittest have survived," says Thomas. "Now any dummy can open a nightclub and make money, you can quote me on that. These new club owners, half of 'em don't know what they're doing Everybody's going wild for clubs They're hot now It's a different business now Clubs are jumping, breaking records every-

(Continued on page L.A.-34)



Neon, glamour, dancing and dinner show for $2.50 marked the Earl Carroll Theater on Sunset, shown below in 1937 In 1980, a Polynesian backdrop at Madame Wong's frames local hopefuls the Naughty Sweeties, where Chinese cuisine is offered, but $2.50 won't stretch quite as far (Earl Carroll photo courtesy Bruce Torrence Historical collection c/o Pacific Federal Savings; Madame Wong's photo by Gale Rosenberg)

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

			HIT ME WITH YOUR BEST SHOT— Capitol 4939
18	24	6	NEVER BE THE SA[...] Christopher Cross Warner Bros 49580
19	21	14	OUT HERE ON MY [...] RSO 1048
20	20	11	ON THE ROAD AGA[...] Columbia 1-11351
21	30	2	HUNGRY HEART— Columbia 11-11391
22	22	9	THAT GIRL COULD [...] Jackson Browne Asylum 47036
23	25	15	LET ME BE YOUR [...] Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10	WITHOUT YOUR LO[...] Polydor 2121
25	10	19	UPSIDE DOWN—Dian[...] Motown 1494
26	26	8	SHE'S SO COLD—Th[...] Rolling Stone 21001 (Atlantic)
27	9	11	REAL LOVE—The Doobie[...] Warner Bros 49503
28	31	8	I'M HAPPY THAT L[...] FOUND YOU—Jimmy Hal[...] Epic 9-50931
29	43	3	GUILTY—Barbra Streisand &[...] Columbia 11-11390
30	34	10	THEME FROM THE HAZZARD—Waylon Jennin[...] RCA 12067
31	37	5	DEEP INSIDE MY H[...] Randy Meisner Epic 9-50939
32	38	6	EVERYBODY'S GOT SOMETIME—The Korgis Asylum 47055 (Elektra)
33	11	16	JESSE—Carly Simon Warner Bros 49518
34	39	8	THIS TIME—John Cougar Riva 205 (Mercury)

Artists & Music

• Continued from page L.A.-30

Young and Steve Stills find each other in Los Angeles). Roger McGuinn and the Byrds (formed in Los Angeles in 1964).

Glen Campbell (Arkansas, a stand-in Beach Boy), the Carpenters (brother and sister from Downey. Richard got a music degree from California State Univ. at Long Beach). David Cassidy (Hollywood and "The Partridge Family"). Eddie Cochran. Alice Cooper (out of Michigan and Arizona, eked out living in Los Angeles bars and clubs in 1968 fronting "the worst band in L.A."). Ry Cooder (talented native). Sam Cooke (Chicago born, shot dead in Los Angeles in 1964). David Crosby (talented native). Crosby Stills, Nash & Young (1968), the Doors with Jim Morrison (theater arts department, UCLA. Robby Krieger and John Densmore were born in Los Angeles, along with Morrison and Ray Manzarek they made their debut at the London Fog Club on the Sunset Boulevard).

The Eagles (first met in Los Angeles). Flo & Eddie (the Turtles out of Inglewood). Andrew Gold (native, Linda Ronstadt's right-hand man). John Hartford, Jo Jo Gunne (Los Angeles band, 1971). Jan Berry and Dean Torrance (natives, members of the *same high school football* team). Little Feat (Lowell George of Hollywood). Ken Loggins (Washington) and Jim Messina (Maywood, Calif.). Mamas and Papas. Joni Mitchell (out of Canada), the Monkees (created by NBC in Hollywood). Randy Newman (native, uncles Alfred and Lionel Newman out of the movie studios, UCLA graduate in music composition).

Nitty Gritty Dirt Band (Long Beach, 1966, Jackson Browne a former member) arranger Jack Nitzche, Van Dyke Parks (moved to Hollywood when 13), Johnny Rivers, Linda Ronstadt (from Arizona, Stone Poneys in 1964). Sonny & Cher. Sparks (Los Angeles trio, 1968); Spirit (Los Angeles band, 1967). Tom Waits (born in Pomona and now a cult hero). Jim Webb. Wendy Waldman (talented native). War (San Pedro group, mid-1960s); Paul Williams (Nebraska, moved to Long Beach at 13). Neil Young (Canada, drove across the American continent in his 1953 Pontiac hearse to seek out Stills in Los Angeles). Frank Zappa and the Mothers of Invention (finally made it to Los Angeles).

Several jazz orchestras were born here. Kenton's Los Angeles Neophonic Orchestra. "The Orchestra" organized by Jack Elliott and Allyn Ferguson. Don Ellis' Big Band. Gerald Wilson's Big Band. the Jazz Crusaders.

Jazz education continues to flourish in Los Angeles. Paul Tanner joined UCLA in 1958 and today more than 1,000 students jam his classes. Since 1969 Wilson has offered jazz history classes at Cal State Northridge. Other schools and colleges have followed suit. "Concert halls at UCLA, Claremont College and Caltech, among others, provide outlets for a full spectrum of sound from B.B. King to Cecil Taylor," says Feather.

In 1972, Toshiko Akiyoshi and Lew Tabackin created their big band in the San Fernando Valley; it is now one of the best big bands in jazz. Hollywood provided rehearsal facilities at a token fee. New York wouldn't.

Jazz artists who live here today but play throughout the world include Jimmy Rowles, Horace Silver, Joe Zawinul, Wayne Shorter, Freddie Hubbard, Herbie Hancock, Chick Corea and Alice Coltrane. The great jazz singers live here. Ella Fitzgerald, Carmen McRae, Peggy Lee, Anita O'Day and Sarah Vaughan are all long-time residents.

When it comes to classical music, Fleischmann says Los Angeles is unquestionably an international music capital today because "of the quality and quantity of things that are constantly going on here."

He cites a highly active group of composers, the Los Angeles Philharmonic, one of the great orchestras of the world, the Los Angeles Chamber Orchestra, three of America's best youth orchestras (the USC Symphony, American Youth Symphony and the Debut Orchestra), various first-rate community orchestras (Pasadena, Long Beach, Glendale).

"On any one night, there are four or five musical events of which half are of major international significance," says Fleischmann, citing as examples the music schools and concerts at UCLA, USC, CalArts and the many other fine music programs in high schools and colleges across the city. "*Every major artist must come* through Los Angeles now. As far as performance quality and creative impulses, the music created here has tremendous international respect. The world is watching what happens in Los Angeles."

Exene, of L.A.-based X (Ann Summa photo)

Important classical musicians live or work in Los Angeles. Philharmonic conductors Giulini and Zubin Mehta before him have worldwide reputations; associate conductor Myung-Whun Chung is rapidly making international news. Others trained in Los Angeles would include Michael Tilson Thomas, Lawrence Foster, Henry Lewis, Leonard Slatkin, pianists Horatio Gutierrez, Misha Dichter, John Browning; cellist Nathaniel Rosen; singers Shirley Verrett and Marilyn Horne. "they're all big international stars now."

Fleischmann maintains that Los Angeles has come of age. He tells the story of a French newspaper reviewing a Los Angeles Philharmonic concert recently. "The newspaper wrote that a few years ago we were astonished at how Bordeaux from California had knocked off our own home-grown Bordeaux. Well, now the Los Angeles Philharmonic has shown *us how to play French* music." Fleischmann reports.

It was in the 1970s when out-of-towners such as the Eagles and Linda Ronstadt and native Jackson Browne created a new Los Angeles sound heard 'round the world. "When anyone mentions the Los Angeles sound, they usually think of the Eagles," says Hilburn. "'Hotel California' is the theme song for any film made about Los Angeles. But the Eagles could have composed that music anywhere. The Eagles came here because they wanted to make records. Once they got here, they were influenced by what they saw and heard here."

In the late 1970s and 1980s, pop-rock musicians were coming from around the country to make music in Los Angeles.

The Knack was formed here, the first band to graduate out of a Los Angeles club scene that is booming today. It legitimized the burgeoning rock scene that finds dozens of new bands surfacing weekly. There are soul bands, rockabilly-country bands, blues bands, electronic experimenters, surf punk, punk rock bands. You name it.

A couple of dozen clubs around town do booming business. More than 200 bands are playing (about 20 already have record contracts). Among the most-talked-about of the newer bands are the Motels with Martha Davis, 20/20, the Bus Boys, Van Halen (new only to the national charts), the Nerves, and X, a group whose second album is called, appropriately enough, "Los Angeles" (it was produced by former Doors member Manzarek).

The bands keep coming. Doug Fieger of the Knack explains why. "Los Angeles is the only place to come. It's magical. Two of us lived here all of our lives. I came here, basically for the weather, when I was 16. We consider ourselves a Los Angeles group. The studios are as good or better here than anyplace in the world, it's comfortable here and this just happens to be the place that we happen to feel best about. So why leave?"

Martha Davis of the Motels agrees: "The Motels is Los Angeles. L.A. is a state of mind. It has its own personality. At first I really detested L.A. but now if I leave it, I miss it. It's where the music of today is happening."

Billboard

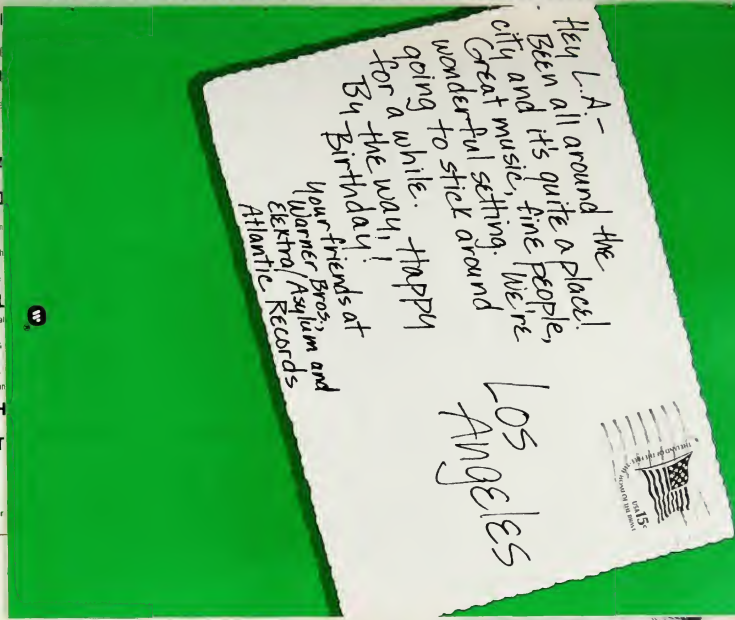
Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Supers... strength.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Lab...
1	2	7	LADY—Kenny Rogers Liberty 1380
2	1	12	WOMAN IN LOVE— Columbia 1-11364
3	5	9	THE WANDERER— Geffen 49563 (Warner Bros.)
4	4	14	ANOTHER ONE BIT... DUST—Queen Elektra 47031
5	6	11	I'M COMING OUT— Motown 1491
6	7	15	NEVER KNEW LOV... BEFORE—Stephanie Mills 20th Century 2460 (RCA)
7	8	9	MASTER BLASTER Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer... Planet 47916 (Elektra)
9	14	8	MORE THAN I CAN... Warner Bros 49565
10	32	3	STARTING OVER— Geffen 49604 (Warner Bros.)
11	12	10	DREAMING—Cliff Richard EMI-America 8057
12	13	8	LOVELY ONE—The Jack... Epic 9-50938
13	18	8	YOU'VE LOST THA... FEELING—Daryl Hall & John... RCA 12103
14	17	12	WHIP IT—Devo Warner Bros 49550
15	15	9	DREAMER—Supertramp A&M 2269
16	19	7	HIT ME WITH YOU... SHOT—Pat Benatar Chrysalis 2464
17	23	3	LOVE ON THE ROC...

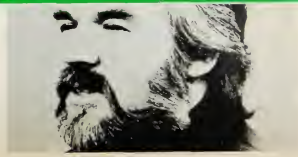
				Capitol 4939
14	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros. 49580
19	21	14		**OUT HERE ON MY** RSO 1048
20	20	11		**ON THE ROAD AGA** Columbia 1-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11391
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15		**LET ME BE YOUR A** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE OOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** Th Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros. 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Hal Epic 9-50331
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jenni RCA 12067
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros. 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)



LADY

Kenny Rogers

Liberty 1380



Give the gift of music.

Industry Guide

• Continued from page L.A. 24

cul opportunities, from jazz to grand opera, as part of the city's year around program of cultural activities.

Executive director George Milan notes "We're much more than people realize. All of our musical activities include orchestras, choral groups, instrumental groups, legitimate theatre, opera, musical comedy and film. We're fully funded by the City of Los Angeles. We have an annual contract with the Musicians Union that matches dollar for dollar with the city's tax fund, which last year amounted to over $250,000."

"This year's community activities include providing the musical organization for the L.A. Street Scene, a multi-media production of Puccini's 'La Boheme,' the Cela Symphony and the Watts Tower Arts Center. We exist solely to serve the needs of the community."

Milan notes there are 75 on the staff. The Division is looking forward to sponsoring a series of concerts this year at L.A.'s Greek Theatre, lasting from late October to mid-May.

SOCIETY OF PROFESSIONAL AUDIO RECORDING STUDIOS (SPARS)

SPARS was founded early in 1979 when 13 major recording studios met in Fort Lauderdale at an MCI workshop. Joe Tarsia, the first president of SPARS, recalls, "At this meeting we found that all of our needs were identical. We also wanted to address manufacturers with some kind of clout. Proprietor studios are the research and development for manufacturers. Chris Stone of the Record Plant heads our West Coast division. Gus Costa of Motown Hitsville Studios and Kent Duncan of Kendun Studios are the most active members. Our total organization has grown to 40 major studios.

"The idea was to draw together those studios that represent a certain level of competence. Right now 24-track studios represent state-of-the-art recording. That naturally excludes some people. We didn't use that guideline for membership to be elitist, we did it to insure a high level of professionalism. We're expanding our membership to other members now."

SONGWRITERS' RESOURCES AND SERVICES

Songwriters' Resources and Services is a nonprofit arts organization dedicated to the protection and education of songwriters and the expansion of social awareness through music. SRS was founded in 1974 in Los Angeles by the late Helen Kaye in response to the needs of songwriters for a rapid and economical method of protecting their unpublished songs. SRS was the first organization to provide such a service for songwriters as well as to meet many other needs such as regular public forums, business workshops, artists and collaborators drop-in song evaluation workshops, group critiques, lyric writing, sonic theory, and performance.

According to SRS officer Doug Fiedler, "We're trying to add objectivity to the lonely and subjective craft of songwriting with state-of-the-art workshops. We have expanded the workshops to Orange County plus a circuit writer travelling workshop."

Songwriters' Resources and Services has attained quite a reputation in Los Angeles, being responsive to the needs of the immediate community. According to SRS Arts Administrator Billy James, "We are presently being considered for two grants from the City of Los Angeles Cultural Affairs Department: one to fund a community outreach showcasing new songs, and two, to fund the creation of a five person musical task force, and and the production of teen dances in South Central L.A. to aid in the prevention of gang violence and drug abuse.

"We are also a CETA worksite, providing work for minority and hard core unemployed persons. Brockman Gallery Productions is providing us with two people, and we have a volunteer staff developed through the court referral program of the Voluntary Action Center and our own members."

YOUNG MUSIC PUBLISHERS

The Young Music Publishers formed in 1979 through the National Music Publishers Assn (NMPA) because of its perceived need to institute an identity for the large community of younger music publishers. Between 75 and 100 people attend the LA meetings, and there are over 250 people on the mailing list. In the period since its beginning, the group has experienced a 25% growth in the Los Angeles area.

Carol Cason, who is the local spokesperson, emphasizes the range of the organization's reach. "Because publishing is international, the organization has already opened up to English music publishers. German publishers are coming to our October meeting. This is part of our territory, by territory plan to spread our influence."

STAN WEST

Club Encounters

• Continued from page L.A. -29

where, especially in Southern California.

"I never opened a club before and actually, I found it easier than I expected." affirms Howard Paar, owner of the O.N. Klub, L.A.'s newest outlet. The 225-seat ska and reggae boom operated as doors this May to almost immediate success. "I think what happened was that we're not in direct competition with the new wave bands being booked now and the ska revival just opened up a new market of people who just wanted to go out and dance and didn't want to disco."

The life and times of the L.A. club scene is a vast and varied table. The city has a devastating history of mortality among its nightclubs, which have been opening and closing since entertainment first trod the sheets.

There have been peak periods, like the '30s and '40s when Hollywood and World War II combined to make L.A. the entertainment capital of the West and the '60s, when rock'n'roll roared forth along the Sunset Strip. There have been slow times, like the mid-'50s when television killed Hollywood and Las Vegas drew away the name entertainers and the mid-'70s when rock seemed more destined for arenas than clubs. But through it all the progression of new venues has continued, often in the same location abandoned by a previous club entrepreneur, changing in the times and music have changed.

For example, the Roxy, L.A.'s premier showcase club, began life in 1957 as the Largo. A little guy, by the name of Mickey Rooney, was the room's opening act. When the entertainment names dried up at the turn of the '60s, the club turned to the latest fad burlesque. It wasn't till September 1973 that the Largo was renamed after New York's great sandwiche theater, the Roxy. The opening act: Neil Young, previewing his "Tonight's the Night" LP.

"Lou Adler is the one who talked me into turning it into the Roxy," notes Chuck Landis, the original owner and builder of the landmark. "He was big in records and knew how to get the rock groups." Adler wasn't the only music business giant involved. The initial five owners of the Roxy were Landis, Adler, Bill Graham, Elliot Roberts and David Geffen.

"Los Angeles is really different from San Francisco," Graham confessed to the LA Times the day of the opening. The Roxy was his first entrance in the LA club market and he had reportedly joined the partnership only a week before. "Up there, it might have two or three quote stars unquote calling me for tickets. But here everyone is a quote star unquote. Guys all days have been calling up saying, 'Billy, baby, this is Harry. I need six tickets for tonight.'"

Landis, who in addition to his Roxy ties owns the Country Club, a recently opened 1,000-seater catering to the current country music boom, dates his involvement with LA to the days of the Cafe Troadero.

Opened in 1934, the Troadero was the Roxy equivalent of its time along with its Sunset Strip cohabitators, the Mocambo and Ciro's, today called the Comedy Store. The '30s had transformed Hollywood's Sunset Strip from bridle paths and farmland into a playground for the stars. Packed crowds at the nineties were enticed to such notables as Judy Garland, Martha Raye, Dean Martin, Sammy Davis Jr., Peggy Lee, Edith Piaf, Lena Horne and Liberace.

"In the era of the Troadero only a handful of big nightclubs existed," reminisces Landis. "It was easy to get an audience. There weren't as many types of music so you could run a nightclub on anything that was selling records. Today it's specialized. Then they played everything."

"In those days you could book an act for

(Continued on page L.A.-36)

Billboard®
FOR WEEK ENDING NOVEMBER 15, 1980
NOVEMBER 15, 1980 BILLBOARD

Copyright 1980, Billboard Publications, Inc. (for all the articles in this issue pertaining to the music industry) unless otherwise indicated. No part may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

A Billboard Spotlight

Week	Peak	Wks	Sales sheet	TITLE-Artist-Label	Prod. No.	Prod. Date	Price
2	7	12	LADY—Kenny Rogers United Artists	LA-1260	12/79	12 Issue	$3.98 LP/8T
1	12	5	WOMAN IN LOVE—Barbra Streisand Columbia	FC-36977	12/79	12 Issue	$3.98 LP/8T
5	9	4	THE WANDERER—Donna Summer Geffen	GHS-2000	12/79	12 Issue	$3.98 LP/8T
4	14	4	ANOTHER ONE BITE THE DUST—Queen Elektra	5E-515	10/80	10 Issue	$3.98 LP/8T
6	11	8	I'M COMING OUT—Diana Ross Motown	M7-1011	9/80	9 Issue	$3.98 LP/8T
7	15	8	NEVER KNEW LOVE BEFORE—Stephanie Mills 20th Century/RSO	RSO-1	9/80	9 Issue	$3.98 LP/8T
8	9	8	MASTER BLASTER—Stevie Wonder Tamla	T6-343L	9/80	9 Issue	$3.98 LP/8T
8	3	17	HE'S SO SHY—Pointer Sisters Planet	P-19	6/80	6 Issue	$3.98 LP/8T
3	1	8	MORE THAN I CAN BEAR—Gladys Knight & The Pips Buddah	BDS-5700	9/80	9 Issue	$3.98 LP/8T
32	3	3	STARTING OVER—Chuck Mangione A&M	SP-4810	11/80	11 Issue	$3.98 LP/8T
12	10	13	DREAMING—Cliff Richard EMI America	SW-17034	8/80	8 Issue	$3.98 LP/8T
13	8	13	LOVELY ONE—The Jacksons Epic	FE-36855	8/80	8 Issue	$3.98 LP/8T
18	8	13	YOU'VE LOST THAT FEELING—Daryl Hall & John Oates RCA	AFL1-3153	8/80	8 Issue	$3.98 LP/8T
17	12	15	WHIP IT—Devo Warner Bros.	BSK-3510	9/80	9 Issue	$3.98 LP/8T
15	15	9	DREAMER—Supertramp A&M	SP-3708	10/80	10 Issue	$3.98 LP/8T
19	7	11	HIT ME WITH YOUR SHOT—Pat Benatar Chrysalis	FV-36977	9/80	9 Issue	$3.98 LP/8T
23	3	3	LOVE ON THE ROCKS—Neil Diamond Columbia	FC-36977	12/79	12 Issue	$3.98 LP/8T

				Capitol 4909
18	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros 49580
19	21	14		**OUT HERE ON MY** RSO 1048
20	20	11		**ON THE ROAD AGA** Columbia 1-11351
21	30	2		**HUNGRY HEART—** Columbia 11-1391
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15		**LET ME BE YOUR** Stacy Lattisaw Cotillion 4501 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE DOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** Th Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Hal Epic 9-50931
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jennin RCA 12367
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)

Give the gift of music.

Celebrating 20 Years of 'Good Vibrations'
1961 - 1981

HAPPY BIRTHDAY
LOS ANGELES—
WITH LOVE AND THANKS FROM

LADY

Kenny Rogers

Liberty 1380

Billboard®

FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

WEEK NO. ON CHART	LAST WEEK	THIS WEEK	TITLE-Artist-Label (Arrows signify strength)
7	2	2	**LADY**—Kenny Rogers (Liberty 1380)
12	1	2	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11-1364)
9	5	5	**THE WANDERER**—Dion (Epic/Dion Warner Bros.)
14	4	4	**ANOTHER ONE BITE THE DUST**—Queen (Elektra 46513)
11	6	6	**I'M COMING OUT**—Diana Ross (Motown 1480)
15	7	7	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (Casablanca 2.2.2.)
8	9	8	**MASTER BLASTER (JAMMIN')**—Stevie Wonder (Tamla/Gordy 1.2.3.)
17	8	8	**HE'S SO SHY**—Pointer Sisters (Planet/Elektra 46503)
32	3	14	**MORE THAN I CAN BE**—Sister Sledge (Cotillion 46504/Warner Bros.)
10	12	12	**DREAMING**—Cliff Richard (EMI-America 8027)
13	10	10	**LOVELY ONE**—Tim Jackson (Ariola 7-7611)
18	13	13	**YOU'VE LOST THAT FEELING**—Cheryl Ladd & John Rock (Capitol 4911)
12	17	17	**WHIP IT**—Devo (Warner Bros. 49-49-49)
15	15	15	**DREAMER**—Supertramp (A&M 2.2.2.)
17	18	18	**HIT ME WITH YOUR SHOT**—Pat Benatar (Chrysalis 2.2.2.)
23	3	23	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11-1.2.3.)

Club Encounters

Continued from page L.A. 34

a week or two or three. Today you can't do that. With the money you have to pay acts today you have to get them in and out. It was easier the old way. Word of mouth could build over a new act's stay and if you had 10 acts that did business you could book them two weeks at a time and you practically had the club booked."

The Cocoanut Grove was the place to go near downtown L.A. and in the heart of Hollywood. December 26, 1938 saw the opening of the historic Earl Carroll Theatre across the street from what in two years would become the Hollywood Palladium. Carroll's huge 1,160-seat club was lit by 10,000 neon tubes suspended from a patent leather ceiling. Adopting the slogan, "Through these doors pass the most beautiful girls in the world" Carroll offered his customers dinner, dancing and one of the most lavish revues in show business, all for $2.50.

Carroll died in an airplane crash in 1948 and in the '50s the club revitalized as the Moulin Rouge presenting such personalities as Ella Fitzgerald, Mills Brothers, Frankie Laine and Johnny Ray. The '60s saw the showroom embrace rock under the name the Hullaballoo and then finally settle down to theatrical productions and the name it has today—the Aquarius Theatre.

Rock 'n roll has essentially made L.A. the club haven it is presently and its roots in the club scene here can be traced to the spring of 1954 when an article in *Billboard* began thusly.

"HOLLYWOOD, April 7—Rhythm and blues mixtures are doing smash biz, a situation that has followed the increasing national interest in r&b fare. Clubs serve as a springboard for blues artists and platter names and unknowns find nitery bookings a valuable aid to their popularity. Bistro's success results from multi-raced enjoyment of blues artistry, with most audiences 30%-60% white."

While small L.A. blues spots like the Dixie Club, Oasis, Flame, Show Time and the Waldorf Cellar did indeed help nurture the roots of rock, the Southland's country club-dotted face shared too. Country music boomed in the '50s and a little place called the Palomino was in the forefront of popularity.

"Nashville had its big hit sound," says the Palomino's Thomas "and it was generally very conservative. The Palomino has a different type of music and sound and was very instrumental in rockabilly, country-rock music. It's the sidemen that make it and some of the best pickers were pop and rock pickers and we would have them to play country. So, of course they put their own thing in, their own beat and music and it was different. Elvis got some of his sidemen from L.A. and they started at the *Palomino*."

The mid-'60s saw the arrival of L.A. rock clubs as a potent force in the music scene. The expensive nightclubs that had made Sunset a street of glamour were gone, but soon smaller, less expensive coffeehouses and clubs catering to the 18-30 crowd were cropping up helped by the strip's location in an unincorporated section of L.A. county where they were able to obtain "youth permits," allowing them to legally admit minors as long as they were not served liquor.

Music resounded from such spots as the Galaxy, It's Boss, Sea Witch, Pandora's Box, Brave New World, Bido Lito's, Hullaballoo, the Trip, Fifth Estate and the Daisy. Only the biggest still remain: the Whisky A Go Go, Gazzarri's and the Troubadour.

Gazzarri's originally started as a restaurant and cocktail bar on La Cienega putting on artists like Vicki Carr.

"Johnny Rivers is the one who talked me into putting on rock 'n'roll in 1964," notes Bill Gazzarri. "He was customer and a friend and he kept telling me I ought to do this new rock stuff. So I tried him and kept him for five months. That was the first time I ever heard of the Beatles."

Soon a person named Elmer Valentine lured Rivers into being the opening act for this new club of his called the Whisky A Go Go. Gazzarri then brought in Redbone and the Walker Brothers and moved to the club's present Sunset Blvd. site.

"The strip was where it was happening. In '65 when the so-called hippie generation came on the scene it was a tourist attraction. People came from all over, bus tours and everything just to see the hippies."

Unfortunately, the Strip's residents didn't take such a lenity attitude to the onslaught of the '60s generation. A 10 p.m. curfew was imposed, with police often invading the clubs and carting off busloads of under-18s. An old '40s ordinance prohibiting club entertainers from mingling with the patrons was invoked and used against young musicians who would stroll from table to table. A vague loitering law was interpreted to define a loiterer as anyone who stopped moving on the street for more than a few seconds.

The key rock club was located not on Sunset but a few streets down on Santa Monica Blvd. It's name was the Troubadour and its owner, Doug Weston, was instrumental in instigating the system of label support for showcasing acts that is widely prevalent today throughout the world.

"It was a question of their needs and ours," says Weston. "Of the labels realizing that this was the way that acts could be broken in the clubs and of our realizing that this was the way the record companies could be mutually entered into a position of supporting a club.

"We got the record companies to send us acetates of records prior to their release. We would choose the artists that we thought were best and we would set up the bookings, coordinating them with the LP's release date and combining their ad campaigns with ours to promote an act for an entire week's performance. It was all very new at the time and was initially championed by myself and Bob Regehr of Warner Bros."

After serving as the key starting point for artists such as Elton John, Joni Mitchell, Van Morrison, Jackson Browne, James Taylor, Cat Stevens, Gordon Lightfoot, The Byrds and countless others, the opening of The Roxy in '73 signaled the decline of the legendary nightspot as a label showcase room, a victim of club and label politics.

The mid-'70s were tough years to rock clubs. PJ's (home of Trini Lopez) became The Starwood and found the going rough. The Whisky became a theatrical cabaret in between closings. The Troubadour faltered. The majority of the '60s clubs died. Only the Roxy, with its key industry tie-ins, managed to flourish.

Rock had become the new Hollywood magnet for young hopefuls but there were no clubs where they could show their wares.

"When we first came down here, there was like absolutely no place to play," comments the Motel's lead vocalist Martha Davis who in 1974 came from Berkeley to seek fame and supposed fortune in the musical mainstream here. "There was no place outside of going to Pasadena and doing Aeropostik or going to Redondo Beach and doing Aeromith or going to the Rock Corporation and doing Aeromith."

The Motels, which have recently released their second LP to much critical and commercial success, were in "74 one of hundreds of frustrated ensembles roaming the clubless streets of the city. It was that frustration which eventually broke the club market open. The groups formed an organization called the Radio Free Hollywood Coalition and in August 1976 put on a con-

(Continued on page L.A.-38)

A Billboard Spotlight

Mickey Rooney performs in 1943 at the Hollywood Canteen, an L.A. club set up and operated during World War II by local celebrities for servicemen. (Photo courtesy Bruce Torrence Historical Collection)

High Tech Times In The World's Recording Mecca

By JIM McCULLAUGH

Los Angeles has become the recording-studio mecca of the world music industry.

Within a ten mile radius of Sunset & Vine Blvds. in Hollywood, there are an estimated 250 recording studio operations. More are outside that highly charged real estate.

It's believed that those several hundred facilities, the majority independent operator run, multiple room complexes, generate some $50 to $75 million annually in studio billing.

On any given week at least half the number of LPs on Billboard's Top 200 LPS & Tapes are either partially or wholly produced in a Los Angeles studio. Even album projects which are cut elsewhere usually wind up in L.A. because of the elite corps of mastering engineers and disk cutting facilities the city offers.

Admittedly on this city's bicentennial, business has cooled to what most studio observers believed was an almost frenzied level two to three years ago. It's reflective of the general slowdown in the record industry.

Two years ago, Bob Dylan couldn't even get time at a major facility so he settled for a warehouse in suburban Santa Monica and with the assistance of a Falmways/Heder remote truck cut "Street Legal."

Despite the 1980 softening, nevertheless, there has and continues to be a genuinely leadership-oriented and progressive studio community in Los Angeles.

How did the city achieve this status?

Naturally, it's closely linked with the record industry growing itself at a feverish pace in the 1970s. More major labels, artists, record producers and session players have and continue to relocate to L.A.

The fast growing film and television music scoring business is also a lure for what many consider now the finest and largest pool of studio session musicians.

But numbers alone don't make a recording-studio community. One very important reason why L.A. is looked upon as a world class recording center is the calibre of entrepreneurial, adventuresome, pioneering and technically progressive studio owners and operators in the city.

One historical example is audio pioneer Wally Heider, a former Oregon attorney, who developed the remote record business—now an important segment of the music business. That occurred in the late '60s.

More recent examples include the first crop of digital recording equipment. When 3M introduced its 32-track digital recording and 4-track mastering system two years ago, three L.A. facilities: Record Plant, A&M and Warner Bros. Amigo Studios took a chance with them.

Later Westlake Audio received a system and added a second. Record Plant has also added a second 3M system and the number of major record label projects employing the new digital technique in L.A. is growing. Among them: Chicago: Rod Stewart, Herb Alpert, Gordon Lightfoot, Rickie Lee Jones, Christopher Cross, Bonnie Pointer and others.

Spectrum Studios, a 24-track complex in suburban Venice was one of the first studios to acquire recently introduced Sony digital recording equipment. More recent Sony digital involvement has come from Hope St. Studios and Sound Labs.

Among the adventuresome studio entrepreneurs behind these activities are Chris Stone, Lee Hershberg, Tom May, Glenn

(Continued on page L.A.-48)

In 1980, Alice Cooper records in a slightly different environment at Cherokee Studios, with engineer Ian Taylor, producer Ron Thomas Baker, and unidentified gorilla (Lester Cohen photo)

Peggy Lee gets ready to lay down some tracks at a 1944 Capitol session (Photo courtesy Dave Dexter)

24	6	12	NEVER BE THE SA	Capitol 4639	Crossfaded Cross
14	21	17	OUT HERE ON MY	Warner Bros. 49530	Ronnie Milsap
11	20	20	ON THE ROAD AGA	RSO 1(a)	Eric Clapton
9	22	30	HUNGRY HEART—	Columbia 11051	Bruce Springsteen
22	9	30	THAT GIRL COULD	Columbia 11-1181	Jackson Browne
15	22	25	LET ME BE YOUR	Stacy Lattisaw	"LADY"
10	27	24	WITHOUT YOUR LO	Cotillion 4801 (Atlantic)	Commodores
19	25	10	UPSIDE DOWN—	Motown 1480	Diana Ross
8	26	26	SHE'S SO COLD—	Polydor 2001 (Atlantic)	The Rolling Stones
11	9	8	REAL LOVE—	Warner Bros. 49503	The Doobie
31	27	12	I'M HAPPY THAT L	Epic 9-50911	Jimmy Hall
3	43	24	GUILTY—	Columbia 11-1380	Barbra Streisand &
10	34	33	THEME FROM THE	Polydor 2002 (Atlantic)	Waylon Jennings
5	37	12	DEEP INSIDE MY H	Epic 9-50911	Dr. Hook
6	38	12	EVERYBODY'S GOT	Epic 9-50939	Tom Petty
16	33	11	SOMETIME—	Asylum 47055 (Elektra)	The Knacks
8	39	31	JESSE—	Warner Bros. 49518	Carly Simon
			THIS TIME—	Reva 202 (Mercury)	John Cougar

LADY
Kenny Rogers
Liberty 1380
Give the gift of music.

Club Encounters

• Continued from page L.A.-36

cert of local music at Trouper's Hall in Hollywood.

"It was really strange," says Davis. "A lot of things started happening after the show. People realized there was money in putting on local bands. We got write-ups in various magazines. Shortly thereafter, the Whisky went back to rock. The Starwood opened its doors to local bands and the Cabaret (a short-lived club sponsored by radio station KROQ) opened. All of a sudden, we were playing every week."

That coinciding with the punk, then new wave, movement in America and England has brought the clubs of L.A. where they are today. Gazzarri's Sunday night audition-tang of 10 unsigned bands presents has a waiting list of two months. The Troubadour's switch to local acts in 1978 saved the club from oblivion and catapulted bands like the Knack to label attention.

Dumfry, the Whisky's late-'70s revitalization, its booker, David Forest, noted in the L.A. Times that "two things are happening. People are looking for new talent and they're tired of paying $10 50 to sit in the rafters at the Forum or having to turn to a ticket broker to decent seats. They're going back to clubs, not just the Whisky, but clubs all over the area. The new, unsigned bands are taking advantage of this. They've learned they can get a following without a record."

Today, as one of the directors of the Starwood, Forest concentrates almost exclusively on local talent. He calls The Starwood "the Disneyland of L.A. clubs" and insists its appeal is based on its diversity of entertainment. The clubs boasts a separate new wave rock dancing room featuring DJs Rodney Bingenheimer and Phast Phreddie as well as a separate bar-pinball machine restaurant area and the main concert room.

"People who come here know they're going to be offered everything from recorded music, they can dance to to live talent. There's no other place quite like this. The Whisky is a great showcase room but if the act's not there, nobody comes. This place is a hangout, it's a big American Graffiti scene and that gives us a built-in audience.

"We definitely try to book the best drawing groups and if a band's touring with an album we're interested. But the economics of the past year has seen fewer and fewer bands go out touring. And a touring band with one album may well draw many fewer people than some band that's from L.A. and has been gathering more and more of a following because of the kids are seeing them or their name all the time."

One person who thinks there may be too many local outfits touring too many local clubs is the Troubadour's Weston.

"Booking unsigned acts has been a survival tactic for us but there is such a proliferation of clubs doing just that right now that it is almost become a self-defeating process. So many little clubs have gotten onto the bandwagon that a band can present themselves so frequently that they dilute the kind of audience they can bring to any one engagement and make it almost impossible to show profit."

A Billboard Spotlight

Shelley's Manne-Hole, a pivotal jazz club of the '60s run by jazz drummer Shelley Manne (Patricia Willard photo)

"I don't think there's too many clubs," states Esther Wong, the 63-year-old proprietor and booker of Madame Wong's, the hottest of the new clubs in L.A. "To each his own. The bands always ask me, 'You're not mad because I play somewhere else so often?' I tell them no. You should go around the circuit.' Some clubs say you cannot play two weeks before and after but each location has its own following so I don't worry. I tell them, 'If you don't play people will forget you.' I tell them, 'Do you see the 42nd Street sign in New York with the Camel Cigarette puffing?' It's been doing that for years and years and years. You think people don't know Camel? Yet it's still puffing."

Wong is one of the more colorful characters in the L.A. club arena. In 1970, she purchased a fading Chinatown restaurant and turned it into the place to go to hear music—Polynesian music. It wasn't til 1978 that Paul Greenstein, a customer, suggested she book unsigned rock'n'roll bands. Since the Polynesian band business was dropping off, she decided to give "that loud music" a chance, for one night a week.

"It was in October and one of the first acts we opened with was the Knack. They were the only ones that wanted a guarantee I thought. This band is odd. They want money. I've got to listen." I liked them though and paid $400 for the night and filled the place."

Since then Wong has opened up another club, Madame Wong's West and is in the process of looking for a third place. She has been responsible for showcasing during their infancy such now signed acts as Paul Warren & Explorer, Motels, Scooter, 20/20, Dwight Twilley (during his solo career), the Pop and the Bus Boys. The Police passed up a second night at the Santa Monica Civic to play at the club and J. Geils was booked in March.

Although rock is still the dominant force in the L.A. club market, there has been a big surge in the country field. The last few years has seen the rapid growth of country music establishments all the way from the recently opened Kickers, which features country food, music and a bucking bronco a la "Urban Cowboy" to Lando Country Club, presently the largest nightspot in L.A. at 1,000 seats.

"I built this place because there's no club around that's large enough to play the big country names," says Lando, who spent over $3 million and two years constructing the nightclub in the middle of the San Fernando Valley.

"We've had no trouble selling out with the big names we've had. Merle Haggard, Tanya Tucker, Roger Miller, Freddy Fender. Most of these new country clubs are too small. They're usually just crossed-over disco places. We've been bringing acts into the area that haven't been here for years and years because there hasn't been the kind of club around that could give them the sound and lighting and the kind of money they want to make."

Lando considers areas like the Valley and Orange County untapped areas for country-oriented clubs.

"I don't think a country club would go in Hollywood. You have to go out a little more where the people have homes, more families. Country music is much more popular here."

The problem with the recent country boom is that it's booming too much for club salaries. Acceptance of country artists on large venues, Las Vegas, Reno and even such outlets as Disneyland and Knotts' Berry Farm has made the salaries of country artists soar. This is the factor which caused the Palomino, one of L.A.'s oldest nightspots to change in the '70s from a strictly country place to a general music policy, even booking acts like Elvis Costello and the Pretenders.

"It used to be we got all the country acts automatically," says Thomas of the Palomino. "When people ask what was the secret of our success, I tell them it's that we had all the acts nobody wanted. We had a monopoly. Then in the '70s the appeal of country acts was realized. All of sudden Tahoe wanted them, Vegas, New Jersey, the Greek. Universal, everybody. And we suddenly found ourselves in a trap. Acts

(Continued on page L.A.-40)

Billboard® Hot 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, including photocopying, recording, or by any information storage and retrieval system, without written permission, except for brief quotations in reviews or articles.

This Week	Last Week	Weeks on Chart	TITLE-Artist-Lab (• Superstar Single)	Peak Position
1	2	7	**LADY**—Kenny Rogers (Liberty 1380)	1
2	1	12	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11-1364)	1
3	5	9	**THE WANDERER**—Dion (Laffen 49842) (Warner Bros.)	3
4	4	14	**ANOTHER ONE BITE THE DUST**—Queen (Elektra 47201)	4
5	6	11	**I'M COMING OUT**—Diana Ross (Motown 1481)	5
6	11	7	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century 2401 (RCA))	6
7	8	9	**MASTER BLASTER (JUST AMAZING LOVE)**—Stevie Wonder (Tamla 54321 (Motown))	7
8	3	17	**HE'S SO SHY**—Pointer Sisters (Planet 45-47904)	3
9	14	8	**MORE THAN I CAN BEAR**—Cliff Richard (Elektra 46548)	9
10	32	3	**STARTING OVER**—John Lennon (Geffen 49264 (Warner Bros.))	32
11	12	10	**DREAMING**—Cliff Richard (EMI-Manhattan 50537)	12
12	13	8	**LOVELY ONE**—The Jacksons (Epic 9-50938)	13
13	9	8	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 12163)	8
14	17	12	**WHIP IT**—Devo (Warner Bros. 49500)	12
15	15	9	**DREAMER**—Supertramp (A&M 2249)	15
16	19	7	**HIT ME WITH YOUR SHOT**—Pat Benatar (Chrysalis 2422)	19
17	23	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11-1364)	23

			Capitol 4939
18	24	6	**NEVER BE THE SA** Christopher Cross Warner Bros 49580
19	21	14	**OUT HERE ON MY** RSO 1048
20	20	11	**ON THE ROAD AGA** Columbia 1-11351
21	30	2	**HUNGRY HEART—** Columbia 11-11391
22	22	9	**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15	**LET ME BE YOUR A** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10	**WITHOUT YOUR LO** Polydor 2121
25	10	19	**UPSIDE DOWN—** Diana Motown 1494
26	26	8	**SHE'S SO COLD—** Th Rolling Stone 21001 (Atlantic)
27	9	11	**REAL LOVE—** The Doobie Warner Bros 49503
28	31	8	**I'M HAPPY THAT L FOUND YOU—** Jimmy Ha Epic 9-50931
29	43	3	**GUILTY—** Barbra Streisand & Columbia 11-11390
30	34	10	**THEME FROM THE HAZZARD—** Waylon Jennin RCA 12067
31	37	5	**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6	**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47055 (Elektra)
33	11	16	**JESSE—** Carly Simon Warner Bros 49518
34	39	8	**THIS TIME—** John Cougar Riva 205 (Mercury)

For Music LA's The Place...
RSO is The Source
RSO RECORDS
RSO
RSO Records is proud to be part of
The Los Angeles Bicentennial Celebration

Give the gift of music.

LADY

Kenny Rogers

Liberty 1380

Angeleno Air

• Continued from page L.A.-1

fry in October, and was joined by KZLA-AM-FM and KORE-FM (now KIK-FM).

• KROQ-AM's switch to Spanish-language programming. It had been simulcasting a progressive AOR format with KROQ-FM. The latter's musical diet has moved closer to the mainstream in recent months.

• KHTZ-FM has abandoned its country format for Top 40 in early 1980. KLAC-AM was left as the only country station though, recently three other AM outlets donned cowboy hats and spurs.

• Black KGFJ-AM has returned to its original call letters in late 1979, after a brief fling with KKTT-AM. This was followed by some staff changes.

• KHS-AM jumped from adult contemporary to religious.

• KUTE-FM and KHS-FM have abandoned disco for a pop-rock-r&b blend.

• KSVR-FM began broadcasting last spring in the middle of the desert between Los Angeles and Las Vegas. Forcing the FCC to redefine its definition of a community, the station programs to the non-stationary community of highway drivers. Only in California.

• KMPC-AM, though music has not been cut out completely, is moving more towards talk. Dr. Laura Schlessinger's talk show was installed in the middle slot.

• KGIL-FM-AM modified its adult contemporary style to be a "ballad, blues and big band lush" format.

• KNAC is now all new wave, after years in progressive rock.

• KFNQ-AM waived the white flag in its bid for Top 40 supremacy, and started programming to the ever-increasing Spanish speaking population.

• KPOI-FM-AM split into KZLA-FM and KPOL-AM. Then the AM evolved into KZLA-AM. The programming changed from a more free form soft rock format (at the FM) to a more Top 40 oriented adult contemporary. The AM had been a rather conservative adult contemporary.

• KFI-AM, long the MOR clear channel powerhouse here, switched to a mass appeal Top 40 format at the end of the 1970s.

"It's an entirely different lifestyle out here," says Harrison, who notes some of the constant changes are due to outsiders not knowing the Los Angeles market. "If you're from Detroit, you have a different perspective."

One of the best examples of lifestyle programming is AOR KMET-FM. The station is not only the top rock music station in town but consistently beats out other music formats as well. It does this even though the group it appeals to (18 to 24) is supposedly declining in numbers and is less likely to participate in listings as other demographic groups. However, KMET has overcome the odds by becoming a virtual soundtrack for the young, rock-oriented Southern Californian.

"The Mighty Met" has coined its own term ("whosoever") which can be heard being echoed by young adults at concerts and beaches throughout the area. Musically, KMET basically programs hard rock and even its news and informational features are designed to appeal to the heavy rock listener.

KMET even earns praise from fellow programmer Mike Wagner at KHS-FM. "For six out of the past 10 years, KMET was unsuccessful," he says. "But they were very competent at KMET. Everyone is so eager in this market to change because of one unsuccessful book. But KMET has built up a loyal listener-base of mostly 18 to 24, heavy white males."

Other AOR stations, KLOS-FM, KWST-FM, KROQ-FM and KNAC-FM, though frequently more innovative and daring in programming, have yet to significantly shake Los Angeles' love affair with KMET.

As everyone knows, Los Angelenos jump in their cars as easily as others walk around the block. Since, AM radios still outnumber FM radios in cars, it would be logical for the trend of music migrating to FM so not happen so fast in Los Angeles. After all, Los Angeles itself covers 450 square miles (this doesn't include much of Los An-

(Continued on page L.A.-51)

Club Encounters

• Continued from page L.A.-58

that we got automatically would say, 'Sorry, Tom, you're going to give us 10, we're getting 20.' Country acts are too hot. Too big. Now we're a public nightclub, there's no suggestion of a country format in any of our advertising or logos or anything. We book everything."

Thomas predicts that Lands' club operation will soon go the same route.

"The country boom has really helped country clubs, but there are just so many acts and the trouble is there are not enough acts for the club circuit year around. When I heard in January about Lands' club in the Valley I knew he would have a shortage of acts this summer because they're all working the parks. He's been having to book the big country acts only a few times a month and the rest of the time have dance bands. He's already starting to book other types of acts. I'm surprised he didn't do it sooner. He has a marvelous facility and the labels have to go to him sooner or later."

Although there are numerous jazz clubs in this city as well as places like the Roxy which regularly intersperse jazz, Rudy Onderwyzer, owner of the Lighthouse, one of LA's oldest and biggest jazz spots, maintains that this is not that good a town for the music.

"I know the LA turf," says Onderwyzer, "and this is a tough town for jazz. I'm in close contact with a San Francisco friend who owns a club up there and they do twice as much as what I do here with the same artists. It's a different community, less receptive and knowledgeable about jazz."

Shelley Manne, a well-known jazz drummer who along with Onderwyzer managed Shelley's Manneholc, a pivotal '50s jazz outlet, insists that it's not the audience but the locations of the clubs that is holding the music back.

"Audiences here are marvelous for jazz. I played at the Playboy Jazz Festival recently and there were 17,000 people each of the three days. I know there's got to be a jazz audience here. The problem with LA as opposed to S.F. or N.Y. is that geographically the town is so spread out it's difficult to get people out. They have to travel a long ways to hear somebody in jazz. In essence, clubs like Donte's and Carmelo's and Pasquale's are almost like neighborhood clubs. They are easily accessible to people in the area and the artists there often live in the area but it's difficult for everybody else unless the artist is really well-known. The Lighthouse and Concerts By The Sea, which book a lot of the name out-of-town talent, are 35 miles from the middle of the city. LA's geography is something we've always had to fight with." But Shelly's Manneholc was located in the midst of Hollywood and Manne admits that it wasn't an overwhelmingly profitable venture.

"I wasn't doing it for profit," says Manne. "As idealistic as it sounds I made my living elsewhere, as an instrumentalist. I didn't need the club to make my living. That's one of the main reasons it survived as long as it did (from 1960 to 1972).

"Most of the jazz clubs here are more like workshops where the many local musicians who work in sessions or make occasional records can experiment with their music and play in a related atmosphere in front of an audience. LA's a fertile ground for that."

Onderwyzer's newest offering to the world of LA. clubs is Hop Singh's, a soon-to-be completed show case room located on the outskirts of Marina del Rey.

"I've been working on it for three and half years. Inadequate funding has kept it from being completed sooner but that's being resolved now and you'll see on that marquee will be reading: now appearing. There are a lot of clubs here, or what could be technically called clubs, but there are only three or four that are doing what I propose to do: the Roxy, the Palomino and Landis' place, the Country club. That's the kind of league I'll be working in. We'll book everything. We'll have over 450 seats, excellent sound and lighting. It will be up-to-date Kansas City style as they say and that's something that's needed here."

"It's a big thing now to go to showcase nightclubs," agrees the Palomino's Thomas. "For the audience a nightclub is cheaper and nicer than going to a big concert hall and for the performer, it costs a fortune nowadays to do big concerts. Only a few can make money at it. Ten years ago I wouldn't buy another club. Now I'm looking for them. Every week I get an offer for one or that. There are only a few clubs here where you can see somebody like Hoot Anton or Emmylou Harris and sometime soon, I'm going to add another one."

Billboard®
FOR WEEK ENDING NOVEMBER 15, 1980
Copyright 1980 Billboard Publications, Inc. No part of the contents of this publication may be stored in a retrieval system, or transmitted by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Speed strength	TITLE-Artist-Label	WEEK ENDING NOV 15	LAST WEEK	WEEKS Chart	Song
7	LADY—Kenny Rogers Liberty 1380	1	2	7	
12	WOMAN IN LOVE—Barbra Streisand Columbia 11364	2	1	12	
9	THE WANDERER—Dion Warner Bros. 49504	3	5	9	
14	ANOTHER ONE BIT DUST—Queen Elektra 46331	4	4	14	
11	I'M COMING OUT—Diana Ross Motown 1509	5	6	11	
15	NEVER KNEW LOVE BEFORE—Stephanie Mills 20th Century 2400	6	7	15	
9	MASTER BLASTER (JAMMIN') Stevie Wonder Tamla 54310	7	8	9	
17	HE'S SO SHY—Pointer Sisters Planet 45 (Elektra)	8	9	17	
8	MORE THAN I CAN—Commodores Motown 1509	9	14	8	
32	STARTING OVER—Chuck Mangione Columbia 11364	10	32	3	
10	DREAMING—Cliff Richard EMI-America 8027	11	12	10	
8	LOVELY ONE—The Jacksons Epic 9-50938	12	13	8	
17	YOU'VE LOST THAT FEELING—Daryl Hall & John Oates RCA 12133	13	17	17	
9	WHIP IT—Devo Warner Bros. 49509	14	15	9	
7	DREAMER—Supertramp A&M 2219	15	15	7	
7	HIT ME WITH YOUR SHOT—Pat Benatar Chrysalis 2484	16	19	7	
23	LOVE ON THE ROCKS—Neil Diamond Capitol 4934	17	23	3	

The Hills Abound With Pro Sound Pioneers

By CHRIS McGOWAN

"Go west, young engineer," would be wise counsel to impart to any aspiring technician with a talent for audio electronics. For the manufacturers of pro music equipment are thriving in the Los Angeles area and the industry looks to be gaining in prominence and prosperity with each passing year.

In speakers, amplifiers, tape duplicators, wireless microphones and studio electronics, Los Angeles manufacturers are either leading the field or taking respectable positions in the race.

For example, Cetec Gauss of North Hollywood commands an estimated 60% of a $5 million world market in audio tape duplicators while Cetec Vega of El Monte owns over 60% of the international business in wireless mikes, according to Robert A. Nelson, president of Cetec Corp.

The three leading speaker makers selling to U.S. discos, according to a 1980 Billboard survey, are JBL, Cerwin-Vega, and Altec. The three firms are headquartered in Northridge, Arleta, and Anaheim, and hold 26%, 17.9%, and 13.2% of the disco speaker survey results, respectively.

In the U.S. studio speaker derby, according to another 1980 Billboard survey, JBL ranks first with 35% of the studios surveyed, and Altec comes in second with 18%.

BGW of Hawthorne pulls in first in disco use of amplifiers (19%) and third in studio use (11%). L.A. firms also earn high marks in studio electronics, such as UREI of Sun Valley, which received a whopping 47% of the compressor/limiter survey results.

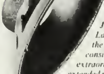
The L.A. area has long been the site of innovations in professional sound equipment. Following the early experiments of others in multi-channel sound, Walt Disney engineers (in conjunction with RCA) brought the technique into prominence with their efforts on "Fantasia" (1940). Disney and RCA engineers pioneered the extensive sound reinforcement system necessary for showing the film in theatres.

At the behest of MGM, James B. Lansing designed the "Iconic" two-way horn for use in theatres. The system became heavily used in recording, among other areas, before long.

Altec A-2 loudspeaker systems were heavily used on the film showings of "This Is Cinerama" (1952), which ushered in the era of stereophonic sound. An Altec 75-

(Continued on page L.A.-42)

In 1940 Walt Disney engineers in conjunction with RCA brought multi channel sound into the fore with "Fantasia." Here conductor Leopold Stokowski is at the test racks of the "Fantasia" rerecording equipment.



In 1947, James B. Lansing created the JBL D130, still considered today an extraordinary extended range loudspeaker. A founder of what is today Altec Lansing, he had gone on to found JBL.

On today's market, the Altec Lansing Stanley Screamer series offers a portable and rugged speaker.

			Capitol 4939
18	24	6	NEVER BE THE SA— Christopher Cross, Warner Bros 49580
19	21	14	OUT HERE ON MY — RSO 1048
20	20	11	ON THE ROAD AGA— Columbia 1-11351
21	30	2	HUNGRY HEART—B Columbia 11-11391
22	22	9	THAT GIRL COULD — Jackson Browne, Asylum 47036
23	25	15	LET ME BE YOUR — Stacy Lattisaw, Cotillion 4601 (Atlantic)
24	27	10	WITHOUT YOUR LO— Polydor 2121
25	10	19	UPSIDE DOWN—Dian Motown 1494
26	26	8	SHE'S SO COLD—Th Rolling Stone 21001 (Atlantic)
27	9	11	REAL LOVE—The Doobie Warner Bros 49503
28	31	8	I'M HAPPY THAT L FOUND YOU—Jimmy Hal Epic 9-50931
29	43	3	GUILTY—Barbra Streisand & Columbia 11-11390
30	34	10	THEME FROM THE HAZZARD—Waylon Jennin RCA 12067
31	37	5	DEEP INSIDE MY H— Randy Meisner, Epic 9-50939
32	38	6	EVERYBODY'S GOT SOMETIME—The Korgis Asylum 47055 (Elektra)
33	11	16	JESSE—Carly Simon Warner Bros 49518
34	39	8	THIS TIME—John Cougar Riva 205 (Mercury)

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

NOVEMBER 15, 1980 BILLBOARD

Sound Pioneers

• *Continued from page LA-41*

watt amplifier powered each speaker system.

Although the equipment was mostly made in Northern California, Ampex's pioneering applications of magnetic tape largely were centered in Hollywood. Bing Crosby, president of Bing Crosby Productions, was the one who approached Ampex (thus making "videotape" electric motors for radar) to refine the German Magnetofon for use with Bing's radio shows. In 1948, the Crosby show went on the air using Ampex tape transcriptions. Soon, the entire recording industry had converted over to magnetic tape.

In another area, Cetec Gauss was the first company to introduce the 32:1 duplication ratio, in the mid-'60s, and later the 64:1 duplication ratio for tape duplicating. Gauss speakers also began the double spider voice coil system.

Altec invented the first graphic equalizer, "Acoustavoicing," and premiered it in the sound reinforcement field. UREI took it one step further by making equalizers available in large quantities to recording studios. Altec was also responsible for the 604 studio monitor, one of the first coaxial speakers.

UREI, in conjunction with Ed Long, an Oakland consultant, pioneered the first time-align monitors. JBL developed the first four-inch flat wire voice coil in the '40s, and the first four-inch compression driver in the '50s. Many new technological feats are currently being accomplished by LA companies and the '80s look to be an exciting decade of invention and audio improvement in the Los Angeles sound manufacturing scene.

The Gauss division of Cetec came into existence 15 years ago. At that time, the 32:1 duplication ratio with the focused gap head was introduced. Currently, a little over a hundred people are employed at Gauss' North Hollywood plant, working on audio tape duplicators and loudspeakers.

The Gauss speaker, used in concerts and disco, is one of the highest-priced loudspeakers now available. "It gained its reputation as one of the most reliable units on the market," says Gauss president Mort Fujii.

"We use a double spider suspension system so that we can get the higher power handling capability," adds Fujii. "As far as I know, we're the only ones that can put out 400 watts RMS a speaker and continue operating."

Cetec's Vega division is also doing well and enjoys worldwide sales of some $4 million a year. That figure is split roughly in half by Vega's wireless microphones and its Tone and Signalling devices.

Altec Lansing, which has been in the LA area for 43 years and currently employs about 1,000 workers at its Anaheim plant, has been in the audio limelight on many occasions.

Besides inventing the first one-third octave and one octave equalizers, Altec won several awards early in its career for microphonic production. It also became well known for the Altec 604 studio monitor.

The 604 has been a de facto standard ever since it came out in the late '40s," comments Chris Foreman, Altec's product director of commercial products. "At one time, the 604 was the only recognized studio monitor of any fame. There's a lot of heavy competition among studio monitors now, but the 604 is still considered by a significant plurality of recording studios to be the most accurate monitor speaker that you can get."

In recent years, Altec has pioneered the "Mantis Ray," a constant directivity horn. "The advantage of it is that you can put the sound where you want it and it doesn't slop over," notes Foreman. "Plus, the frequency response off-axis is as good as the frequency response on-axis. So, when you put it into a concert or a disco, the people everywhere will hear the pattern heat basically the same sound. It makes every seat in the house a good seat, or at least a lot closer to that than we've ever been able to come before.

"For pro sound, we've just recently developed a whole new line of portable sound speaker systems that we're calling the 'Stanley Screamers.' The big-selling point of these is that they're extremely rugged and very roadable, as well as being high performance components."

One of the most important contributors to Altec Lansing's history, of course, was James B. Lansing, an innovative product designer. In 1946 he left Altec and formed JBL.

At JBL, "Lansing built the first four-inch flat wire voice coil, which has became the mainstay of the high-powered monitor reinforcement systems," says John Eargle vice president of market planning for JBL. The spirit of innovation that characterized Lansing stayed with JBL after he passed away, and the company has continued to remain a creative force in the speaker field. Currently, over 1,500 employees work at JBL's Northridge plant, making JBL products.

"JBL was the first of any company existing today to build a four-inch compression driver and make it a byword in the reinforcement industry," adds Eargle. "The commercialization of the acoustic lens in the '50s was done solely by this company. And just recently we introduced the SSG (symmetrical field geometry) magnetic structure late last year as a part of going to ferrite magnets away from alnico, in speakers."

JBL also does very well in the international market and in Japan. "A good half of our output is sold in the export market," estimates Eargle.

At UREI, necessity has truly been the mother of invention. Problems arising at United Western studios (owned by the same parent company, United Recording Corp.) have often resulted in new equipment being developed by UREI, to fill the gap.

In 1951, Bill Putnam—the founder and current owner of United Recording Corp.—moved to Hollywood from Chicago. At United Western Studios, Putnam was "finding there was no equipment (specifically designed) for the recording industry," according to Ray Combs, senior vice-president of UREI. "It was mostly equipment that had been taken from the broadcast market and modified to fit recording needs.

"He started designing products—such as limiters, equalizers—for the recording industry and out of that came UREI, about 15 years ago. He designed the L706A, probably one of the best known limiters throughout the world. Today we have 56 different models of professional equipment for the recording studio." Combs estimates that about 55% of UREI's product is sold to the recording industry.

Combs adds: "The time-align theory of monitors was thought up by Ed Long and we're licensed by him to make time-align monitors for recording studios. Long provided the concept and Putnam developed the product using the concept, and we've been manufacturing them now for a little over two years."

"UREI's optical limiter and field effect transistor limiter have become standards of the industry," comments Bradley Punkett, director of engineering for UREI. "There are literally tens of thousands of them in use.

"All of our products are field-tested in our own recording studios, and a lot of ideas come from our having recording studios. Our aim is a good operating sound. We don't have to guess what's needed—we know what's needed in the field because our people let us know when they want something new."

One of the latest developments at UREI is a new power amplifier which has the unique capability of being able to sense the signal which is sent to the loudspeaker terminals at the terminals and make corrections for transmission errors caused by the speaker wires.

SAE of Los Angeles is known for its P50 power amp which is only 1¾ inches high but puts out at least 70 watts RMS a side at eight ohms, has a built-in fan, carries automatic mono bridging, and is fully complementary in circuitry from input to output.

"We have a tremendous amount of power in a small package," commenty Mark Cohen, sales manager of SAE. "Which is something that nobody else has been able to equal yet. We sell every P50 we make."

A more advanced model, the P250, will soon be available. Cohen notes that the SAE amps are gaining in popularity as more and more people grow concerned with the cost of hauling heavy loads of equipment from concert to concert and with the efficiency of that equipment. Firms which handle concert sound reinforcement are often now leaning towards a greater use of multiple smaller amplifier configurations and more efficient speakers, which puts SAE in an advantageous position.

Cerwin-Vega, mentioned before as hold-

(Continued on page LA-50)

Billboard®

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

FOR WEEK ENDING NOVEMBER 15, 1980

Special Spotlight

LAST WEEK	THIS WEEK	TITLE-Artist-Label	WEEKS ON CHART
7	2	**LADY**—Kenny Rogers (Liberty 1430)	15
12	1	**WOMAN IN LOVE**—Barbra Streisand (Columbia 1-11264)	9
9	5	**THE WANDERER**—Dion (Laffite-Blake/Warner Bros.)	13
14	4	**ANOTHER ONE BIT DUST**—Conway Twitty (Elektra 47011)	11
15	6	**I'M COMING OUT**—Diana Ross (Motown 1480)	7
5	7	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century 2-2400)	15
8	8	**MASTER BLASTER (JAMMIN')**—Stevie Wonder (Tamla 54310 (Motown))	9
17	9	**HE'S SO SHY**—Pointer Sisters (Planet 45810 (Elektra))	13
6	10	**MORE THAN I CAN**—Commodores (Motown 1481)	11
32	11	**STARTING OVER**—Anne Murray (Capitol 4904 (Warner Bros.))	3
10	12	**DREAMING**—Cliff Richard (EMI America 8002)	13
13	13	**LOVELY ONE**—The Jacksons (Epic 14-02 (Columbia))	11
18	14	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 12-11 (Arista))	9
12	15	**WHIP IT**—Devo (Warner Bros. 49-49 (Warner Bros.))	13
16	16	**DREAMER**—Supertramp (A&M 2-2101)	15
19	17	**HIT ME WITH YOUR SHOT**—Pat Benatar (Chrysalis 2-2404)	7
23	18	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 1-11264)	3

KEVIN JACOBSEN CONCERT PROMOTIONS

and

Michael Edgley International

celebrate the 200th birthday of Los Angeles by by being associated with the biggest tour in the history of Australia—KISS—playing to 250,000 people and grossing over $3 million.

Other successful Kevin Jacobsen Concerts in association with Michael Edgely International:

CONTEMPORARY

Peter Allen
Angel City
Joan Armatrading
Black Sabbath
Coljoye
John Denver
The Electric Light Orchestra
Dan Hill
Janis Ian
Kiss
Liberace
Shirley MacLaine
Bob Marley & The Wailers
Meatloaf
Mi-Sex
Olivia Newton-John
Helen Reddy
Demis Roussos
Smokie
Ray Stevens
The Sweet
Talking Heads
Slim Whitman

CLASSICAL & THEATRICAL

Annie
The Bolshoi Ballet
Chorus Line
Doyly Carte Opera
Dracula
Margot Fonteyn & Scottish Ballet
Georgian State Dance Company
Great Moscow Circus
Anna Karenina
Leningrad Kurov Ballet
Vincent Price
The Red Army Choir
The Two Ronnies
Spartacus
State Balalaika Company of Russia
Doris Stokes
Tchaikovsky Ballet
Liv Ullman

SPORTING EVENTS

Australia vs. Russia
Russian Acrobats
Soccer Test Series
Soviet Gymnasts

ASSOCIATED COMPANIES TO KEVIN JACOBSEN

JACOBSEN WOLFE PRODUCTIONS
Independent
Television Production

JOYE PUBLISHING CO.
Music Publishing

A.T.A. RECORDS
Distributed thru
Festival Records

A.T.A. ARTISTS AGENCY
Australia's leading
Theatrical Agency

A.T.A. SOUND STUDIOS
Providing
24 Track Facilities

KEVIN JACOBSEN CONCERTS
96 GLEBE PT. ROAD. GLEBE
N.S.W. 2037 AUSTRALIA
P.O. BOX 196, GLEBE SYDNEY
N.S.W. 2037.
TELEX: AA22429
PHONE: 02-660 3466

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

Cashbox Top 100 Singles
Week Ending April 25, 1981
24 6 NEVER BE THE SAI
Columbia 18-02
14 OUT HERE ON MY
RSO 1029
21 ON THE ROAD AGA
Columbia 11-11351
20 HUNGRY HEART—E
Columbia 11-11351
30 THAT GIRL COULD
Asylum 47036
22 LET ME BE YOUR A
Sheila Walsh
Columbia 11-11351
25 WITHOUT YOUR LO
Arista 0243
27 UPSIDE DOWN—Diana
Motown 1494
25 SHE'S SO COLD—Th
Rolling Stones 21001 (Atlantic)
26 REAL LOVE—The Doobie
Warner Bros 49505
27 I'M HAPPY THAT L
FOUND YOU—Jimmy Hal
Capitol 5000
31 GUILTY—Barbra Streisand &
Columbia 11-11351
43 THEME FROM THE
HAZZARD—Waylon Jenni
RCA 12-11351
34 DEEP INSIDE MY H
Ricky Meisner
Epic 8-50509
37 EVERYBODY'S GOT
SOMETIME—The Korgis
Asylum 47035 (Elektra)
38 JESSE—Carly Simon
Elektra 46035
33 THIS TIME—John Cougar
Riva 205 (Mercury)
16 39

The World's Here

• Continued from page L.A.-16

the past several years due to the constant shortage of production facilities.

Steinberg, who besides his duties with the LAFDC is also on the advisory board for the California Motion Picture Development Council and is vice president of operations for Trans-American Video, warns that "the Los Angeles marketplace is now bursting at the seams because of the lack of studio space." This crisis would only seem to intensify during a period of increased production.

Kramer-Rocklen's Lombard, speaking from the viewpoint of independent production, is confident that Los Angeles can accommodate an increase in production, provided there is constant growth. "Enough people in the industry have the technology. So many people are breaking away from the larger facilities companies. An increase in facilities will go along with the increase in business."

A crucial factor in any possible large-scale studio expansion and/or development is the already astronomical and escalating real estate prices in Los Angeles, which may make such plans prohibitive.

Paine-Webber's Isgur believes regional production facilities might hold the answer to the studio crunch in Hollywood, citing possible sites as close as Fullerton, or as far away as Arizona, if not New York. Fox's Roberts concurs. "It doesn't have to be downtown L.A."

In addition to the studio shortage, however, Steinberg sees another production problem. "I think that the producing community, the large production companies, have to address themselves to updated studios. We are still shooting in barns that were built in the late '20s and '30s. The technical astuteness of the motion picture industry has progressed, but the buildings haven't."

It should also be noted that since filming and videotaping are such collaborative enterprises, the shortage of adequate sound stages would not present the only significant problem. "The increased amount of production will increase the need for more stages, but also the ancillary support, laboratories, prop houses . . . " reminds the LAFDC's Steinberg. These kinds of increases too would have impact upon the economy of Los Angeles.

Whatever the future actually does bring to the Los Angeles entertainment community, whether it be a production boom and/or greater industry consolidation, at least one Los Angeles-based record company seems to be the recipient of an advantage of late, or what that company's executives would probably prefer to think of as expert long-term planning. The offices of A&M Records just happen to be located on what was once a movie studio (Chaplin Studios), complete with soundstage. That sound stage has been refurbished for video production over the past year and should the company decide to get into video-production for the domestic market on a full-scale basis, according to A&M's Mike Gormley, they would be at a distinct advantage.

As Los Angeles begins its tricentennial, it appears that as far as the entertainment world and Los Angeles is concerned, the crystal ball is somewhat clouded with smog for now. However, any air of uncertainty surrounding the future of entertainment hasn't fazed Los Angeles's chief executive. Mayor Tom Bradley told Billboard that the city is "ready to meet the challenges of the future head-on, maintaining a long-standing reputation as the film capital of the world."

Let us be the *first* to suggest to Mayor Bradley that Los Angeles should not only remain the motion picture and music capital, but will in the future be designated as the home entertainment software capital as well.

Billboard

Star Stages

• Continued from page L.A.-22

our point with the California World Music Festival."

Promoter of that event was Jim Rissmiller, head of the Wolf & Rissmiller organization which puts on about 400 events annually in the western half of the States. He and partner Steve Wolf (killed in 1977) put on their first big concert at the Forum (having been brought in to 'beef up' the concert situation by owner Jack Kent Cooke), featuring Diana Ross & the Supremes. It was a sellout, "well worth the $50,000 fee we paid," says Rissmiller. "Immediately it (the fee) became known to others within the industry. People started to say that we had overstepped the mark and would cause an escalation in fee rates throughout the industry." But Rissmiller is no stranger to controversy. He shrugs it off as part of the job. "In all honesty, I would prefer to put on shows that genuinely pleased people as against putting them on for vast profits. I do a professional job and believe that loyalty and trust is more important than who pays the most. I also prefer to look for the 'long term' artist rather than the 'overnighter.'"

His comments are echoed by many others in the industry, all of whom additionally express concern about the state of the industry at present. Rick Wehking of Concerts West concedes that, "The economy has affected the entertainment dollar. We noticed a marked reduction as much as 14 months ago. We are looking at situations and choosing much more carefully than ever before."

Dick Clark, America's perennial teenager, though involved in many more things than promoting concerts is, nevertheless, still actively involved though not on the grand scale of times past. "I just can't stand the pain anymore. One year it's one thing and the next it's another. It is more and more difficult to make a living. I think the business got away from the promoter. There's some modification needed. I think the major difference is the demand of the acts, the actual promotion is no more different."

Whether Clark or Frontier, Avalon, A.S.U.C.L.A. Campus Events, Rissmiller or Concerts West, all agree that the two biggest problems facing the industry are from scalpers and bootleggers. Comments range from "despicable" to "organized crime."

Scalpers mystically acquire tickets to and for any event for which admission is charged and tickets issued (even there the exception rules, one remarkable London scalper was offering invitations to the Royal Garden Party held in the grounds of Buckingham Palace). Each year the situation seems to get worse instead of better. While all agree that the computerized ticket system has defeated many at that particular stage, at other points along the way it has become increasingly worse. It is claimed that the problem of scalping is the second most discussed item (behind the gun law) at the state legislature.

The bootlegger, more obvious by his wares, does suffer somewhat for his sins, not however enough to deter him from continuing to ply his trade. He is reaping a hefty profit from an ever growing business aimed at capturing the image of the performer with no dues to that performer.

A further aspect of concertgoing has also received much attention in recent months, safety. While waves of shock, rightly, swept across the country and around the world when the news was received from Cincinnati's Riverfront Stadium, Los Angeles felt relatively safe from such incident. Perhaps because of former Police Chief Davies' vocal criticism against rock music, venues and promoters went out of their way to meet requirements. Los Angeles is probably one of the safest concertgoing areas in America.

Promoters, along with venue personnel, discussed the situation long ago with authorities and drew up a set of guidelines, or recommendations which could be implemented or used as a base upon which to build. However they may look on paper, they certainly prove efficient guides (with changes and preferences) in practice.

Today it seems that as good a market as Los Angeles is for concerts and excellent facilities, the industry could be hit by the recession. Ticket prices obviously come in for much complaint from fans and media alike. Collating all the information from the promoters (for those of you cynically inclined, the hard luck stories have been separated) it seems that in all fairness prices are generally and relatively fair. Facilities cost more (staff wages, rental, taxes etc.), general operating costs are higher (advertising, printing and salaries) and the artist wants more.

One thing seems certain, with facilities as successful as the Forum and the prestigious Music Center to add to the list of these we have and have not mentioned, Los Angeles looks set to go ever onward and upward beyond the 20th century. In the words of the Greek Theatre's Bob McTyre, "Nothing can and will ever replace the atmosphere and thrill of being at a live event. There is no other way that you can capture it, neither, record, radio, tv, tape, film or video disk will ever replace it."

Billboard

FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

☆ Superstar ... strength. ...

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
1	2	7	LADY—Kenny Rogers, Liberty 1380
2	1	12	WOMAN IN LOVE— ... Columbia 1-11364
3	5	9	THE WANDERER— ... Geffen 49563 (Warner Bros.)
4	4	14	ANOTHER ONE BITES THE DUST—Queen, Elektra 47031
5	6	11	I'M COMING OUT— ... Motown 1491
6	7	15	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills, 20th Century 2460 (RCA)
7	8	9	MASTER BLASTER ... Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer ... Planet 47916 (Elektra)
9	14	8	MORE THAN I CAN ... Warner Bros. 49565
10	32	3	STARTING OVER— ... Geffen 49604 (Warner Bros.)
11	12	10	DREAMING—Cliff Richard, EMI-America 8057
12	13	8	LOVELY ONE—The Jack... Epic 9-50938
13	18	8	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall & John ... RCA 12103
14	17	12	WHIP IT—Devo, Warner Bros. 49550
15	15	9	DREAMER—Supertramp, A&M 2269
16	19	7	HIT ME WITH YOUR BEST SHOT—Pat Benatar, Chrysalis 2464
17	23	3	LOVE ON THE ROCKS ...

The Eyes Of The Industry Watch L.A. Retailing

By RON TEPPER

The landmark is gone

Across the street NBC has vanished, too. In its place is an enormous steel, concrete and computerized edifice known as Home Savings & Loan

But the northwest corner of Sunset & Vine, circa 1980, shows more change than anything. In the place of Wallichs Music City, the store that not only pioneered innovations and was responsible for starting retail trends that swept across the country—is a discount art store. And, perhaps discount is a fitting epitaph to Music City, for its was the chain's steadfast refusal to go discount that ultimately led to its demise

Starting back in the late 1940's when an ambitious, innovative young merchandising manager for Capitol Records named Fred Rice created and tested an unusual device at Music City called a "browser box," Los Angeles has been one step ahead of the pack. After that came divider cards and waterfalls

Even today—without Music City—the eyes of the country are on Hollywood retailers to see what new marketing approach they might develop. And, they haven't been disappointed. In the past years, the industry has seen Los Angeles retailer Russ Solomon's "super store" concept, where you can find close to 40,000 titles (200,000 LPs) and 23,000 singles

And, it has watched closely as Where House, Licorice Pizza and Music + have gone the opposite way and developed the "controlled inventory" chain where, with timely selection and tightly controlled inventory, a retailer can make the maximum dollar from every square inch of space and, at the same time, keep a low inventory (4,000 LPs) and still appeal to the masses

Los Angeles innovates and for good reason. First, it is the home of new ideas. Nearly 90% of all new small business ideas are developed in Southern California and spread across the country. Even more significant, however is that many labels headquarter in Hollywood.

"When you have a store," says Lee Cohen, ad manager of Licorice Pizza, "that has high visibility to an executive or artist's manager, labels make a special effort to make sure that the store is merchandising product. For example, Tower's Sunset Strip location may be the only store an executive from out of town ever sees. He is going to draw his conclusions about what a label is doing with an artist from what he sees. Label execs want to make sure those conclusions are positive, thus they will often go along with promotions and marketing programs that they normally would pass. It is definitely a factor in the growth of L.A. retailing and why you see so many new things here."

Sam Ginsberg, supervisor of buyers for Music +, agrees that location has much to do with the innovations, but he also points out that retailers today "are more merchandising oriented than ever. We don't sit back and wait for acts to happen. We are more aggressive and help it happen."

Ginsberg cites a recent Music + promotion in which the store arranged for a label's act to get a month's work. "Those are

(Continued on page L-46)

Before browser boxes (which Wallichs pioneered), records were displayed library style, as can be seen in this 1942 photo in Wallichs Music City. Artist Freddie Slack signs autographs in the center and Glen Wallichs is at his left. (Photo courtesy Capitol Records)

The highly visible Sunset location of Tower Records, founded on the concept of super-front it super large inventory (40,000 titles) and size to the arresting album cover blowups which grace the windows. (Photo by Gale Rosenberg)

12	24	6	NEVER BE THE SA	Capitol 4849	
13	17	21	OUT HERE ON MY	Warner Bros. 49580	
14	20	11	ON THE ROAD AGA	RSO 1048	
15	21	30	HUNGRY HEART—	Columbia 11281	Springsteen
16	22	22	THAT GIRL COULD	Arista 0-509	
17	23	15	LET ME BE YOUR A	Atlantic 3-3665	Stacy Lattisaw
18	27	10	WITHOUT YOUR LO	RCA 12	Roberta Flack
19	25	10	UPSIDE DOWN—	Motown 1484	Diana Ross
20	26	8	SHE'S SO COLD—	Rolling Stone 70011 (Atlantic)	The Doobie
21	27	9	REAL LOVE—	Warner Bros. 49203	
22	31	8	I'M HAPPY THAT L FOUND YOU—	Epic 9-50931	Jimmy Hall
23	43	3	GUILTY—	Columbia 11139	Barbra Streisand &
24	34	10	THEME FROM THE HAZZARD—	Epic 9-50931	Waylon Jennin
25	37	5	DEEP INSIDE MY H	Epic 9-50931	Donna Summer
26	38	6	EVERYBODY'S GOT SOMETIME—	Asylum 46503 (Elektra)	The Korgis
27	33	11	JESSE—	Warner Bros. 49518	Carly Simon
28	39	8	THIS TIME—	RCA 243 (MercuRy)	John Cougar

LADY
Kenny Rogers
Liberty 1380
Give the gift of music.

Retail Watch

● Continued from page L.A.-1

the kind of things retailers never got involved in before," he says.

Russ Solomon, who has studied L.A. retailers closely, agrees with Ginsberg's assessment. "Up until 10 years ago, retailers in L.A. were sleeping. The only aggressive outfit was Discount Record Center which spent a good deal of money on newspaper advertising. They didn't, however, sell much merchandise and neither did Music City, one of the old-line retailers in the city."

What Music City and many of the others did do was to adopt merchandising and marketing ideas presented by the labels. But, in 1970 when the first Tower "super store" opened it was a revolution in mass merchandising and the sweeping changes were initiated by the retailer, not any label.

The L.A. NARAS chapter sponsored the first accredited recording industry course at UCLA's Extension Division, in Oct. 1963. Teaching the class are, from left, Andre Previn, Mike Maitland and Goddard Lieberson.

The aggressive advertising and mass merchandising techniques were new to Los Angeles as well as the rest of the country. "Sam Goody's (N.Y.) had something similar to the super store," recalls Solomon, "but they did not merchandise to the extent Tower did." Now, Solomon is watching with admiration at some of the new techniques having introduced, especially the "controlled inventory" concept which shows that a store need not carry huge inventories (and an equally enormous investment) to be successful.

He and others throughout the country are also watching a quiet, but effective experiment by Licorice Pizza. A little less than two years ago, the chain began stocking boutique items.

"We added display cases and fixtures," says Cohen, "and have made a number of adjustments to stay healthy. We now stock things such as buttons, pins and wallets. We had a couple of years of incredible growth and it has turned into gradual growth. Records get more expensive, the dollar volume will grow but the total amount of individual purchases will think. That is why we are expanding into boutique items. They go well with records. The market is similar."

Cohen's store did not just happen to put in boutique items. It was the result of an extensive research study done in conjunction with the University of Southern California. The study has become the basis of Licorice Pizza's expansion.

Sophistication is one of the great changes that has taken place among L.A. retailers during the past decade. They don't just fly by the seat of their pants anymore. Music + inventories + weeks and surveys haven't in each store is see (1) if they want a new LP and (2) how many. Nothing is crammed down a store's throat. There is feedback to the head offices. Each chain, from Music + and Wherehouse to Licorice Pizza and Big Ben—train employees in seminar series ranging from two days to a week. Computers and inventory control are rules, not exceptions.

With sophisticated market research, marketing techniques, the contemporary store is a departure from the outlets of the 1940s and 1950s, which stacked records on shelves behind appliances.

"The record industry," says Solomon, "has finally recognized it is in the entertainment business. The old stores used to look like libraries, now displays appear as if they came out of a motion picture. There's razzle dazzle as opposed to the stoic approach."

That razzle dazzle has taken many forms. Licorice Pizza, which started with a "folksy, orange crate image" has gone to cleaner woods, developed and expanded merchandising areas with new stages and columns and has nearly doubled the display areas that its original stores contained. The same is true for the other large discount chains.

"The chains," says Ginsberg, "are more innovative than ever. They have their own in-house ad people and we listen to what the customers tell us. About the only dependence we have upon the labels is for the merchandise."

There is, however, a close relationship between L.A. retailers and the manufacturers. "There are more positive vibes today," maintains Ginsberg, "than I've ever seen. All of us are involved in giving labels support with new artists and if they have a program for one we definitely back it."

Despite the obvious shakeout that has hit the industry, retailers are highly optimistic. They view the new return policy as a blessing ("the record industry will finally be run like a business") and they see a healthy industry for the future. Ginsberg is outspoken on the subject: "Everyone is down and they should not be. It is not as bad as the Hilburns (Bob Hilburn, L.A. Times music critic) have made it out to be. And, it isn't as they say, either."

One thing that is not as most say is the single. Although many have downplayed the importance of the single disk, the retailers unanimously—are enthusiastically behind it and agree it is the key factor in breaking an artist and creating attention in their stores. LPs, however, still accounts for the lion's share (about 60%) of a business that is estimated somewhere between $80-$100 million a year.

With that kind of dollar volume and the refined research, L.A. retailers are experimenting with another media (aside from newspapers and radio) to expose products—television. Although Tower has shied away from the media, the others have dabbled in it and see the use of it growing, especially with the price of LPs rising to the point where results from a spot may justify the expenditure.

But computers and research are not the only thing that run the L.A. market. Around those chain stores are numerous specialty stores that have prospered despite market conditions. One interesting store is Dave Black's Record Connection, an outlet that is less than two years old (Santa Monica Blvd. and La Cienega). Black runs a collector's store with 100,000 titles. He buys and trades for collections and then sells them for anywhere from $2 to hundreds of dollars. He supplies a product that cannot be replaced and has one of the most unique outlets in the country. In it, a buyer can find virtually every category of music. For example, Dave carries 17,000 soundtrack albums.

"Ours," he says, "is a true, gift record shop. If someone wanted to give an expensive (or inexpensive) out-of-print gift, they could find it here." Dave's merchandising approach is like Tower's, but that's where the similarity ends. Instead of depending upon the media for customers, Dave relies on word-of-mouth. And, through it he attracts customers from all over the world who are seeking hard-to-find albums.

Another outlet that attracts worldwide customers is Rare Records (Glendale). Ray Avery's 30-year-old store has about 50,000 LPs, a mailorder business and "gets customers from as far away as Europe and Japan in the summer." Avery's outlet advertises in European jazz and music publications.

"We were shouldered out of the contemporary market by the chains, who utilize a supermarket approach," says Ray's son.

(Continued on page L.A.-48)

Billboard®

FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980, Billboard Publications, Inc. No part of the contents may be reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

Summit
Hot 100

WEEK THIS	WEEK LAST	WEEKS ON CHART	TITLE-Artist-Label
2	7	7	**LADY**—Kenny Rogers (Liberty 1380)
1	2	12	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11384)
3	5	9	**THE WANDERER**—Dion (Laurie 45964) (Warner Bros.)
5	4	14	**ANOTHER ONE BITE THE DUST**—Queen (Elektra 47031)
6	11	6	**I'M COMING OUT**—Diana Ross (Motown 1481)
7	15	7	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century 2462 RCA)
9	8	8	**MASTER BLASTER (JUST BLAZE)**—Stevie Wonder (Tamla/Gordy 1611)
10	3	17	**HE'S SO SHY**—Pointer Sisters (Planet 45733)
4	14	8	**MORE THAN I CAN DO**—Bill Medley (Epic 50503)
11	32	3	**STARTING OVER**—Chuck Berry (Atlantic 3437)
12	13	8	**DREAMING**—Cliff Richard (EMI America 8002)
13	18	5	**LOVELY ONE**—The Jacksons (Epic 9-50508)
14	17	12	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 12163)
17	12	10	**WHIP IT**—Devo (Warner Bros. 49500)
15	15	9	**DREAMER**—Supertramp (A&M 2139)
19	7	7	**HIT ME WITH YOUR BEST SHOT**—Pat Benatar (Chrysalis 2444)
23	3	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11385)

				Capitol 4839
19	24	6		**NEVER BE THE SA** Christopher Cross Warner Bros 49580
19	21	14		**OUT HERE ON MY** RSO 1048
20	20	11		**ON THE ROAD AGA** Columbia 5-11351
21	30	2		**HUNGRY HEART—** Columbia 11-11391
22	22	9		**THAT GIRL COULD** Jackson Browne Asylum 47036
23	25	15		**LET ME BE YOUR** Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10		**WITHOUT YOUR LO** Polydor 2121
25	10	19		**UPSIDE DOWN—** Diana Motown 1494
26	26	8		**SHE'S SO COLD—** The Rolling Stone 21001 (Atlantic)
27	9	11		**REAL LOVE—** The Doobie Warner Bros 49503
28	31	8		**I'M HAPPY THAT L FOUND YOU—** Jimmy Hal Epic 9-50331
29	43	3		**GUILTY—** Barbra Streisand & Columbia 11-11396
30	34	10		**THEME FROM THE HAZZARD—** Waylon Jennin RCA 12067
31	37	5		**DEEP INSIDE MY H** Randy Meisner Epic 9-50939
32	38	6		**EVERYBODY'S GOT SOMETIME—** The Korgis Asylum 47000 (Elektra)
33	11	16		**JESSE—** Carly Simon Warner Bros 49518
34	39	8		**THIS TIME—** John Cougar Riva 205 (Mercury)

Give the gift of music.

LADY

Kenny Rogers

Liberty 1380

A ©Billboard Spotlight

NOVEMBER 15, 1980 BILLBOARD

Recording Mecca

• Continued from page L.A.-46

Phoenix, Artie Fogel, Van Webster and Annie Stoner.

Another new studio is the "super studio"—like the ones epitomized at Kendun in Burbank and the Village Recorder in Westwood. Both of those rooms—where clients like Fleetwood Mac and George Benson have worked, are flagging down weekly rates in the neighborhood of $30,000. While not digital, those rooms offer the cream of the crop in state-of-the-art recording consoles, multi-tracks, monitors and other signal processing equipment.

Any other number of studios in the city have upgraded rooms with amazingly sophisticated consoles from such firms as Solid State Logic and Neve.

"Now studios are gearing for the next major development: video. Already many have added video sweetening gear for both film and television scoring work.

Others are expanding their facilities to have large rooms with stage and lighting facilities for on-location audio and video shots for possible videocassette, videodisk and cable tv considerations, a true "audio/video marriage."

Los Angeles has also fed the tv as with atmospheric elements. Before the '70s, recording studios had an almost sterile hospital-like quality.

When Chris Stone moved his Record Plant operation from New York in 1970 and opened what many considered the first real "rock n' roll" studio, he revolutionized studio "looks." Some of the new wrinkles: wood and stone accented interiors, mood lighting, jacuzzi, sauna and "rec" room. Any number of studios worldwide have taken a page from the Plant book since then.

In 1972 the Plant opened a waterside facility in Sausalito, Calif., near San Francisco, what many consider one of the early "environmental" recording studios. And while in one sense every studio in Los Angeles can be considered environmental, there are studios in LA that are also located in mountains and on the scale: Lampiles, Indigo Ranch in the Malibu hills and Spectrum on the beach at Venice.

The real proliferation of the independent rock studio in Los Angeles, observes veteran Capitol Studios manager John Krass, was right after the Beatles hit in the early to mid 1960s. There was a new wave of artists who began to do their own thing and wanted to record where they wanted to record.

"At that time also," he adds "the independent producer became the vogue as he bootstrapped them to do album projects. They (too) would want to work where they wanted to work. And as the rock music business began to grow, many entrepreneurs began to build facilities."

At that time, as the '60s progressed into the early '70s, some of the "better" facilities included Gold Star, Capitol, TTG and Bill Putnam's United Western. Herb Alpert, for example, began to record his early Tijuana Brass projects at Gold Star and produced Phil Spector did a lot of his historic projects there as well.

The Record Plant's 1970 opening signalled a ten year surge in independent recording studio activity that has yet to subside.

"One of the reasons," recalls veteran Sunset Sound general and studio manager Bill Robinson, "for the demise of the label studios, which thrived in the '40s and '50s, was that many of them consisted of large rooms for big band recording. Some of the them were 80 feet by 100 feet caverns. Many of the early rock and acid rock groups, four and five-piece bands, found those studios too large. They wanted a more intimate atmosphere. That's the reason why you see smaller rooms in the many of the independent operations. I would agree that the growth in rock studios in LA was triggered by the Beatles. That really caused a significant change in the recording scene in Los Angeles."

Many veteran observers of the recording studio industry trace the evolution of the business in LA—Los Angeles back to such facilities as Radio Recorders and C.P. MacGregor on Western Ave.

"What was happening in those days," recalls another veteran, Steve Guy, owner of Location Recording in Burbank, "was that those facilities in the late '30s and '40s were recording mainly live onto disks, the electrical transcription business."

(Continued on page L.A.-50)

Thank You
KALAPANA
POCO
TONIO K.
COUNT BASIE
LOS ANGELES
photography
by gale rosenberg
(213) 822-7142 or (213) 556-3000 (mess. #)

Retail Watch

• Continued from page L.A.-46

Jeff: "So we have gone more heavily into the specialty market."

Rare Records, Record Connection, Rhino Records and others survive and prosper by serving the specialty market. Los Angeles is large enough, more than seven million in the greater LA area—to support a number of different types of stores. Although other areas of the country may be eyeing these specialty outlets, there's a question as to whether many markets outside of a New York or Chicago could support so many chains and specialty outlets.

There's even a question—at least in one man's mind—as to whether LA will continue to support them. That man is Fred Rice, the former Capitol merchandising manager who developed the browser (and many other retail innovations).

"The days of the record store as we see them are over with. They're like vaudeville in its final days. In the future, I believe we will see cable take a more active role in the industry. In other words, manufacturers will be able to display product directly on the screen, the consumer will see it and have the ability to press a button and order whatever he or she wants."

What Rice is talking about isn't that far-fetched. Audience participation tv is already being utilized in Ohio and known as the Qube system. "Communication is taking quantum jumps. If a retailer does not see the future, he will definitely be left behind."

Rice sees four phases of LA retailing. The first was the early days of the industry, when the Big Four (Capitol, RCA, Columbia, Decca) put out most of the product. That was when records were stacked on the back shelves and appliances were more important. During those days, the industry saw innovations such as the browser. "We put 60 albums in one of the browsers and convinced Music City to put it out front. The records sold like hotcakes," recalls Rice, "and they never went to the back shelf again." After the browser came another innovation—the waterfall, where you could see the top portion of the LP and, once that happened, retailers had to have some way to categorize the different artists. That required another LA innovation—the divider card. Hal Cook, former Billboard publisher, who was sales manager at Capitol, was one of those responsible for it.

Then came phase two—the heyday of when Music City sold full-price and had a store full of customers and listening booths. Classical stores were booming, too.

"Gateway To Music had monthly open houses, recalls Capitol's Patti Larson, a former Gateway clerk, "and customers could come in on one special night and we would play all the new releases for them."

Towards the end of the 1950s and into the 60s, discounting (phase three) developed amongst LA retailers and with it

(Continued on page L.A.-50)

Billboard® HOT 100
FOR WEEK ENDING NOVEMBER 15, 1980
Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

This Week	Last Week	Weeks On Chart	Spent Strength	TITLE-Artist-Label
1	2	7	2	**LADY**—Kenny Rogers (Liberty 1380)
2	1	12	1	**WOMAN IN LOVE**—(Columbia 11304)
3	5	9	5	**THE WANDERER**—(Geffen 49560 Warner Bros)
4	4	14	4	**ANOTHER ONE BIT DUST**—Queen (Elektra 46331)
5	6	11	6	**I'M COMING OUT**—Diana Ross (Motown 1491)
6	7	15	7	**NEVER KNEW LOVE BEFORE**—Stephanie Mills (20th Century 2401)
7	8	9	8	**MASTER BLASTER (JUST AMAZING LOVE)**—Stevie Wonder (Tamla 54321)
8	3	17	3	**HE'S SO SHY**—Pointer Sisters (Planet 45 Elektra 46537)
9	14	8	8	**MORE THAN I CAN**—Commodores (Motown 1494)
10	32	3	3	**STARTING OVER**—Charlie Rich (Epic 14-50808)
11	12	10	10	**DREAMING**—Cliff Richard (EMI-America 8067)
12	13	8	8	**LOVELY ONE**—The Jacksons (Epic 14-50908)
13	18	8	8	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 11313)
14	17	12	12	**WHIP IT**—Devo (Warner Bros 49509)
15	15	9	9	**DREAMER**—Supertramp (A&M 2219)
16	19	7	7	**HIT ME WITH YOUR SHOT**—Pat Benatar (Chrysalis 2484)
17	23	3	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11304)

"Coast music publishers are on the rise, both in numbers and in stature largely as a result of the additional importance currently placed on music by both television and motion pictures."

Thus read the lead paragraph in a Billboard article which saw print over a quarter-century ago—April 23, 1955.

music industry [illegible] Ev[illegible] spread out here that you don't know where to look first for material."

However the problem was soon resolved. It must have been. Either it was resolved or the action in L.A. was so intense during the middle and late '60s that the subject of decentralization in L.A. was quickly and permanently dropped.

Now the giants began taking a closer

Brown and Harry Garfield. Guys like that built publishing empires out here.

The way I see it, the metamorphosis began in the early '60s. It used to be that New York was the money and Chicago was the creative—till the late '40s. In L.A. from the late '40s to the late '50s, it was all film music. *In those days one song plugger covered* all the studios out here.

Of course the state of the art is so sophis-

Rock, TV and Movies Pull Publishing West

By JOE X. PRICE

While the words could easily apply to today's publishing picture, what the writer was actually doing, unbeknownst to himself, was signalling the demise of what the music publishing world now looks back on as the "Brill Building Era"—that relatively short span of time when, by way of accident or design, most major U.S. music publishers were headquartered under the sole roof of that one musty old high-rise in the heart of Manhattan.

The Brill Building's foundations began to rattle about the time that article was written. But it was not for another decade or so, with the emergence of the so-called self-contained rock act, that the old gray-stoned maternity ward of new-born melodies *really* started to topple.

The Beatles paved the way in 1964 for the invasion of the Redcoat rockers—the Rolling Stones, Peter & Gordon, the Bee Gees, Cream, the Who and scores of other such acts followed. "The British invasion," as it was then called, influenced American musicians all over the country to get into writing their own tunes and publishing them themselves.

For a multitude of reasons, California became the chief spawning ground for this new musical rock mode. In 1965, according to still another Billboard piece, Music Publishers Holding Corp.'s then-Coast chief Jack Mass reported 48 different cover records of Bob Dylan songs were cut in one month, three-fourths of these recordings were done by West Coast companies.

The new music caught on faster on the Coast than anywhere else in the U.S. Suddenly, everyone and his mother was a publisher. New record labels, recording studios and indie a&r offices were springing up in Los Angeles and San Francisco faster than you could count them.

In 1969 the Los Angeles telephone directory listed 242 pop music publishers. In 1980, while music publishers are no longer listed, ASCAP and BMI directories indicate that that number has more than doubled.

However, with this sudden shifting from east to west came the inevitable protestations. "What the West Coast needs is a Brill Building," moaned Columbia Records' then-a&r chief Al Stanton to a Billboard reporter in 1965. "The problem for Hollywood record companies in acquiring good, solid songs is compounded by the lack of a

look at what was happening here. It wasn't long before old-line majors like April-Blackwood, Chappell Music, Duchess-MCA, Vogue-T.B. Harms, Intersong, Screen Gems-Beechwood, Peer International and Warner Bros. Music began winding down their Gotham operations and shifting gears to accommodate a conversion to establishing headquarter offices in Los Angeles.

"We're more Los Angeles-based than New York-based, although this was not always the case," says Ed Silvers, president of Warner Bros. Music. "We didn't make the switch till 1971."

The firm's vice president, Al Kohn, elucidates: "The company started as M. Witmark & Sons in the *1890s*. Then it was Jerome H. Remick & Co., which later became Harms, Inc. Jack Warner realized the need for film music and acquired Harms, Remick and M. Witmark all at once and that became Music Publishers Holding Corp., which ultimately became Warner Bros. Music. I believe this makes us the oldest American publishing company."

"We're the oldest publish*ing* compa*ny* in the world," says Roger Gordon, vice president of Chappell Music. "Chappell was founded in London in 1811. The company was bought by Louis Dreyfus in 1929. The U.S. company was founded in 1935."

Asked what importance Chappell's Los Angeles outpost receives in the overall corporate structure, Gordon says, "We work as kind of a unity with our offices in New York, Nashville, Toronto and my office here in L.A. When a writer signs with Chappell, he knows he's got all of our offices working for him.

"It's true the L.A. band scene is much more rampant here than in New York. What I mean by that is that new acts are able to expose themselves now much easier in L.A. than anywhere else in the country. I'd venture to say there are over 50 rooms here now where talent can expose themselves. Therefore, decisions can be made much more easily here."

Irwin Pincus, president of April Blackwood Music, views the modern publishing scene with some skepticism. "There are a lot of funny companies out here now. By that I mean 'flaky.' There's just too many fly-by-night operators and not enough real pros like Lester Sill and Cliffie Stone and Eddie Silvers and Bud Dane and Warren

located today in L.A., where major film companies like Filmways have hand-grown their own music publishing branches, that such one-man operations are now impossible. Teri Fricon, president of Filmways Music Group (Filmways Music Publishing, Musicways, Inc., Harlene Music Publications and Donna-Dijohn Music Publications) has this to say about her 25-year-old firm:

"Los Angeles has always been the home for tv and movie music as well as the home base for many major record labels and music publishing firms. In recent years, more and more companies have shifted their base of operations to L.A. and, even those with head offices in other U.S. cities and foreign countries, have found it necessary to have offices here. The Filmways Music Group is headquartered here because much of our operation involves film music. We do, of course, keep in constant touch with Nash*ville*, New York *City* and the major music cities throughout the world by phone, mail and personal visits."

Filmways has offices in New York, she adds, but no music business is handled there. The firm takes in about 100 copyrights per year, Fricon concludes, and the catalog now contains about 500 songs, not counting film and tv music.

"There is no question in my mind relative to the overall impact the West Coast, particularly Los Angeles, has had on the publishing industry," says Mike Stewart, president of Interworld Music Group. "While New York and Nashville are *still* vital to the field, as evidenced by the fact that we maintain offices in both cities and make frequent trips east, there has, in fact, been a vast migration of prolific writers to Southern California. As a matter of fact, 80% of our contractees reside in L.A."

Herb Eiseman, president of 20th Century-Fox Music Publishing, says his firm switched headquarter offices from New York City to Los Angeles eight years ago "due to the very heavy record production that was going on in the West Coast at the time. Today all of our contract writers are California-based."

Regarding film music, Eiseman states, "Through our relationship with 20th Century-Fox Films, we usually get a chance to become involved in the publishing aspects of almost all film endeavors that feature music. Music rights royalties from 'Star

(Continued on page L.A.-53)

LADY
Kenny Rogers
Liberty 1380

				Capitol 4939
18	24	6	NEVER BE THE SA[…] Christopher Cross	Warner Bros 49580
19	21	14	OUT HERE ON MY […]	RSO 1048
20	20	11	ON THE ROAD AGA[…]	Columbia 1-11351
21	30	2	HUNGRY HEART—[…]	Columbia 11-11391
22	22	9	THAT GIRL COULD […] Jackson Browne	Asylum 47036
23	25	15	LET ME BE YOUR […] Stacy Lattisaw	Cotillion 4601 (Atlantic)
24	27	10	WITHOUT YOUR LO[…]	Polydor 2121
25	10	19	UPSIDE DOWN—Dian[…]	Motown 1494
26	26	8	SHE'S SO COLD—Th[…]	Rolling Stone 21001 (Atlantic)
27	9	11	REAL LOVE—The Doobie[…]	Warner Bros 49503
28	31	8	I'M HAPPY THAT L[…] FOUND YOU—Jimmy Hal[…]	Epic 9-50931
29	43	3	GUILTY—Barbra Streisand &[…]	Columbia 11-11390
30	34	10	THEME FROM THE HAZZARD—Waylon Jennin[…]	RCA 12067
31	37	5	DEEP INSIDE MY H[…] Randy Meisner	Epic 9-50939
32	38	6	EVERYBODY'S GOT SOMETIME—The Korgis	Asylum 47055 (Elektra)
33	11	16	JESSE—Carly Simon	Warner Bros 49518
34	39	8	THIS TIME—John Cougar	Riva 205 (Mercury)

Give the gift of music.

A Billboard Spotlight

NOVEMBER 15, 1980 BILLBOARD

Recording Mecca

• Continued from page L.A.-48

Company practice has been to sell single copies from the vaults, and then acquire projects that were later played on radio stations. Most of the music legends of the past 20-30 years worked at Radio Recorders and C.P. MacGregor at one time. Another studio often remembered by veteran observers is Universal Recording.

One other reason cited for the demise of the label-owned studios in Los Angeles was economics and some union difficulties. Both RCA and CBS, for example, relinquished their studio activities in Southern California. Some label facilities do, however, continue to thrive. Examples: Capitol, A&M, Warner Brothers and Motown.

Another major trend in the L.A. studio business in the 1970s has been the music producer owned and operated studio. Examples here are Freddie Perren's Mom & Pop's Co-Share, Richard Perry's Studio 55, Brian Ahern's Enactron Truck and Studio, and Spencer Proffer's Pasha Music House.

Another major trend has been the private artist and producer "home studio."

"The studio business in Los Angeles has gotten very competitive equipment-wise," adds Robinson. "As all these new studios began opening they were all trying to one up the others with the latest technology.

"That's helped spur the technology from. And of course, that's one of the reasons why some of the hotter studios in the 60's and early 70's have faded from view. They simply didn't keep pace with technology. Sometimes there is a tendency to feel that if you have got a hot facility, why change it. But you have got to keep pace with technology. Otherwise, you're dead."

L.A.-50

Sound Pioneers

• Continued from page L.A.-48

ing approximately 17.9% of the disco speaker market, is located in Arleta and has been in the L.A. area for 30 years. Other notable area manufacturers are Quad-Eight (headquartered in North Hollywood and specializing in mixing consoles, signal processing equipment and digital devices) and BGW (the aforementioned disco amp leader which is housed in Hawthorne).

The current outlook for L.A. pro audio manufacturers is bullish. The domestic recession has hurt business temporarily to some degree, but any pain felt has been tempered greatly by a continued strength in international sales. L.A.'s pro audio manufacturers have held their heads high through it all, as their reputations of excellence and innovation have proved to be stabilizing factors in unstable economic times and expansionary guarantees during periods of growth.

L.A.-50

Retail Watch

• Continued from page L.A.-48

came phase four the mass merchandisers.

"Specialization and discounting changed everything. It created the 'gas station' concept of retailing in L.A.," theorizes Rice. "That is, did you ever see a Louie's Pizza next door to a Wherehouse? That's the same principle the gas stations utilized. The more the merrier. It brings more people into the same area to shop for the same thing.

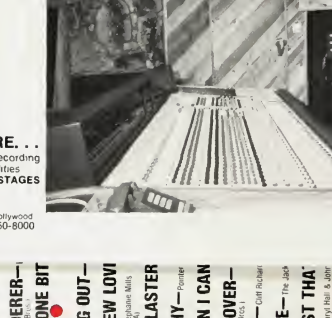
"And," says Rice, "the next phase is already on the way. Bootlegging and it will cause manufacturers to re-think retailing techniques. What many don't realize is that tapes and records are intertwined. What we will see in the future is a complete bypass of the retailer as he is known today. I'm going to become the link between the manufacturers and customer."

And, Rice should know. He's within a few weeks of establishing a unique programming concept in which LPs (and artists) will be exposed 24 hours a day via tv. The consumer will have the capability to order directly from the screen. "But," adds Rice, "it won't just be 24 hours of commercials. We've structured entertainment elements within it that will give the potential customer a reason to tune in the channel."

If it works, it will not only be another L.A. innovation, but one that will revolutionize the entire industry.

L.A.-50

SOUND MASTER
RECORDING STUDIOS
for the
Audio/Video
Recording
Technology
of
the
FUTURE...
Automated 24-track recording
plus full video capabilities
SHOWCASE • STAGES
EDITING
10747 Magnolia Blvd., N. Hollywood
California, 91601, (213) 650-8000



FOR WEEK ENDING NOVEMBER 15, 1980

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, by any means, by any electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	TWO WEEKS AGO	WEEKS ON CHART	TITLE-Artist-Label
1	2	★	7	**LADY**—Kenny Rogers (Liberty 1380)
2	1	★	12	**WOMAN IN LOVE**—Barbra Streisand (Columbia 11384)
3	5	★	9	**THE WANDERER**—Dion (Warner Bros. 49000)
4	4	★	14	**ANOTHER ONE BITE THE DUST**—Queen (Elektra 47001)
5	6	★	11	**I'M COMING OUT**—Diana Ross (Motown 1481)
6	7	★	15	**NEVER KNEW LOVING BEFORE**—Anne Murray w/Stephanie Mills (Capitol 4911)
7	8	★	9	**MASTER BLASTER (JAMMIN')**—Stevie Wonder (Tamla 54321)
8	3	★	17	**HE'S SO SHY**—Pointer Sisters (Planet 13, Elektra 47000)
9	14	★	8	**MORE THAN I CAN BE**—Tavares (Capitol 4910)
10	32	★	3	**STARTING OVER**—Gene Pitney (Gusto 6000 (distributed Bros.)
11	12	★	10	**DREAMING**—Cliff Richard (EMI-America 8027)
12	10	★	8	**LOVELY ONE**—The Jacksons (Epic 9-50508)
13	13	★	8	**YOU'VE LOST THAT FEELING**—Daryl Hall & John Oates (RCA 12160)
14	17	★	12	**WHIP IT**—Devo (Warner Bros. 49000)
15	15	★	9	**DREAMER**—Supertramp (A&M 2215)
16	19	★	7	**HIT ME WITH YOUR SHOT**—Pat Benatar (Chrysalis 2464)
17	23	★	3	**LOVE ON THE ROCKS**—Neil Diamond (Columbia 11384)

Angeleno Air

• *Continued from page L.A.-40*

geles county or the neighboring counties) and only five nations in the world—the entire U.S., U.K., France, West Germany and Canada—have more cars than Los Angeles.

There is a significant amount of AM listenership here. KRLA-AM, which has a heavy oldie, adult contemporary and Top 40 mix, does well. KLAC-AM is a consistent draw with its country format. KLTX-AM, out of Orange County, is attracting an audience for its progressive rock-heavy metal-new wave mix format which is unusual for the AM band. Black oriented KGFJ-AM and KDAY-AM, while not large ratings getters, are consistent. Even downtrodden mass appeal Top 40 KHJ-AM had shown some signs of life.

Still, as in much of the rest of the country, the AM listenership wants more than music. The highest rated station in the market consistently is all talk KABC-AM. All news KFWB-AM and KNX-AM increase the share of the ratings pie for non-musical programming.

"There is a trend to talk shows on AM and there's no reason for it," says Robert Light of the SCBA. "I defy anyone listening at home to the average radio to be able to tell the difference between FM and AM."

"The impact of cars hasn't really so far slowed the drift," comments veteran announcer Dick Sinclair who has been working in the market since the end of World War II. He remembers when KFI-AM turned in its license for its FM operation, because of FM's lack of popularity. "Even though we are a car city, a lot of people have FM radios in their cars now."

It certainly wasn't always so. As with other markets, into the early 1970s, AM held most of the trump cards. Back in the days of much heralded "Boss Radio," KHJ-AM, KRLA-AM, KBLA-AM, KFWB-AM and KMPC-AM fought for the huge, singles-oriented teen audience.

Then, events beyond radio's control—the Vietnam War, changing social mores, etc.—pushed a significant amount of the audience to FM. "FM came along and there were very few commercials on it because it wasn't saleable," notes Light. "Unfortunately, AM music stations were so prosperous they were playing the limit of commercials. AM stereo might change the drift to FM. But the FCC moves in strange, laborious and mysterious fashion. It's a long time coming."

The new defunct KPPC-FM along with KMET-FM, KLOS-FM, KNAC-FM and KFZY-FM found and nurtured a new audience for rock. In the early 1970s, progressive rock came to AM in Los Angeles over KDAY.

Despite all the fluctuations, some things have remained the same. "Los Angeles tends to recycle its personalities," says Ron Harrison. A look at station rosters shows that a number of personalities have been in

(Continued on page L.A.-52)

Nobody Covers the L.A. Music Scene Like We Do!

Nearly 1/2 million California Music Fans read **BAM** every 2 weeks to stay on top of the news, gossip, and stories that make their hometown music scene so vibrant.

They depend on **BAM**. You should too!

- Measured Readership of 231,000 Readers in Southern California (442,000 statewide)
- 18-34 Year Old Qualified Buyers reached with distribution at point of purchase in nearly 1000 music oriented businesses (nearly 2000 statewide)
- Low, Low CPM competitive with all national and regional magazines
- Regional Coverage of L.A. the market that means so much to you (statewide edition includes S.F. Bay Area)

1800 N. Highland
Suite 307
Hollywood, CA 90028
(213) 467-7878

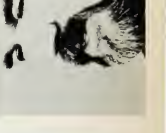
LADY

Kenny Rogers

Liberty 1380

Give the gift of music.

7	7	6	NEVER BE THE SA	Capitol 4281	
12	12	21	OUT HERE ON MY	RSO 1048	Warner Bros. 49580
20	20	11	ON THE ROAD AG	Columbia 11351	
30	30	2	HUNGRY HEART—	Columbia 11281	Bruce Springsteen
22	22	9	THAT GIRL COULD	Asylum 47008	Eagles
25	25	15	LET ME BE YOUR	Stiff/ Lillie Lil	Stiffy Lattisaw
27	27	10	WITHOUT YOUR LO	Atlantic 3728	Brenda Russell (Atlantic)
10	10	19	UPSIDE DOWN—	Motown 1484	Diana Ross
26	26	8	SHE'S SO COLD—	Rolling Stone 20001	The Doobie
27	9	11	REAL LOVE—	Warner Bros. 49502	The Doobie
31	31	8	I'M HAPPY THAT L	Epic 9-50931	Jimmy Hal
43	43	3	GUILTY—	Columbia 11371	Barbra Streisand &
34	34	10	THEME FROM THE	Epic 9-50931	Waylon Jenni
37	37	5	DEEP INSIDE MY H	Epic 9-50939	Air Supply
38	38	6	EVERYBODY'S GOT	Epic 9-50939	The Kings
33	33	11	SOMETIME—	Asylum 47055 (Central)	
16	16	16	JESSE—	Warner Bros. 49616	Carly Simon
39	39	8	THIS TIME—	Reva 200 (Mercury)	John Cougar



Angeleno Air

• Continued from page L.A.-51

the market for a substantial period of time. Gary Owens, Humble Harv, B. Mitchell Reed, Robert W. Morgan, Lohman & Barkley and Mars Turner are just a few of the veterans of this city that can still be heard.

"Even though the market is very competitive," starts Mike Lundy, programmer at KGIL-FM-AM, "everyone gets along very well. Because Los Angeles is such an inbred market, we've either worked for our competitors or will work for them. So, mostly everyone gets along well. Nobody wants to leave LA. The situation has to be very good elsewhere for someone to leave LA."

While it is KMET, KABC and other ratings leaders which garner attention, other stations make up the electronic mosaic which is Los Angeles radio. KFAC-FM-AM, the only 24-hour commercial classical station in the city, has slowly built up a loyal audience. "Our audience is getting younger," says Carl Pinto, program director. "But we still have our older listeners." On its AM outlet, KFAC plays light classics which hopefully snag the ears of young listeners and makes them more inquisitive about the heavier programming on KFAC-FM.

Someone with Woody Allen's anti-California attitude might suggest a classical station in Los Angeles couldn't possibly be as innovative or progressive as a classical station elsewhere, especially New York. "That's just sour grapes," continues Pinto. "There are more New Yorkers in Los Angeles than anywhere else. At certain times, we will program very modern music and very dissonant music."

KGIL-AM, KACE-FM, KJH-FM and KDAY-AM program to the large black population which comprises 18% of Los Angeles residents. Reggae still not heard with any regularity on pop or rock stations, can be heard rather consistently on some of these stations. This builds an audience for the growing reggae club scene of which 20 Grand West, The O.N. Club and Digby's have gotten media attention.

College and non-commercial stations, such as KPFK-FM, KUSC-FM, KXLU-FM, KCSN-FM, KCRW-FM, KLON-FM and others are alive with their trees-bearing mixes of news, information, public affairs and various kinds of popular and classical music.

KKGO-FM, formerly KBCA-FM, has carved for itself a part of the audience with its jazz format. KRTH-FM, once all oldies, is doing extremely well with its contemporary rock-oldies mix, though there is still much emphasis on the latter. Beautiful music stations such as KBIG-FM, KOST-FM and KJOI-FM are grabbing huge shares of the upper demographics. Adult contemporaries such as KNX-FM, KZLA-FM-AM and KMPC-AM, while not large ratings getters, have a consistent audience.

However, the future in Los Angeles—and all over the Southwest in such cities as Tucson, Houston, Phoenix, Albuquerque and Dallas—may be in the large Mexican-American population. "It is estimated that the number of undocumented workers alone here ranges from 500,000 to one million," says Lugli. That figure is over and above the nearly three million legal Spanish-speaking Californians. Undocumented or not, this audience listens to the radio and buys products.

KWKW-AM, KMAX-FM, KLVE-FM, KROQ-AM, KTNQ-AM and KALI-AM all program to the growing Hispanic audience. Similar influxes of Cubans, South Americans and Puerto Ricans to other population centers—such as Miami, Chicago and New York, may prove profitable for Spanish speaking people there as well.

"Ethnic radio is going to be big dollars," says Harrison. "The Latinos in Los Angeles are so strong and they want to hear what's important to them." His firm is looking at syndicating Spanish language programming but has run into one snag. "We have to be careful," he says. "Latinos on the East Coast don't necessarily have the same interests as those on the West Coast."

While no radio station programs exclusively to the growing Asian/Pacific population, programs aimed at this audience can be heard at various times on stations here.

Los Angeles vies for the title of radio syndication capital with such firms as Watermark, Westwood One, Drake-Chenault, the new Golden West syndication arm, Audio Stimulation, Radio Arts and Golden Egg being located here. Tuesday Productions and Peters Productions are just a stones throw away in San Diego.

For all its appealing factors, there are some drawbacks in the Los Angeles market. "We tend to think of ourselves as the only creative people," notes KGIL's Mike Lundy. "Overall, we live in our own corner. Some great ideas might be taking place in Augusta, Ga."

Another drawback is that the mirage of paradise can lead to lazy programming to outsiders new to the market. "There's this illusion that I'm always playing tennis," adds Harrison.

Overall though, Los Angeles is a good radio market because of climate and lifestyle which is conducive to radio listening year round. "We have more private dwellings here than in New York," notes Lugli. "More private dwellings means more private gardens. If you have a garden, you might spend time in it with a radio. It's a natural. We drive long distances with the average worker driving 85 to 90 minutes per day. But, on the other hand, we spend less time with other media such as a newspaper."

So, whatever else can be said about Los Angeles, the radio situation here—in terms of advertising, numbers of stations and listeners—is healthy. If Philip Marlowe was wandering through the neon wilderness of the sunbleed streets of LA today, he would be glued to a radio—just like the roller skaters along Venice Beach.

Dancers Jacques Maze from Guerrero Ballet Folklorico in a dance session at San Francisco's Gallery of the South West Museum, Los Angeles

Your art is entertainment. Ours is banking.

Some barns wear good service like a mask. Their smiles come off quickly when the going gets rough. But at First Los Angeles Bank good service is more than skin deep.
That's why we have a special Entertainment Industries Division. We think it's the best around. And it's staffed with creative bankers who understand your special needs.
Our talent is seeing you get the personal service you want. From discussing the collateral benefits of copyrights to assisting you with performance royalties and recording contracts, our staff can handle it quickly and easily.
Spend five minutes talking to us. We think we can do the rest. Once you see Banking is a line art and we mastered.

ENTERTAINMENT INDUSTRIES DIVISION 9535 Wilshire Blvd. Beverly Hills, CA 90210
Contact John D. Fitzpatrick Senior Vice President
Member FDIC
An Equal Opportunity Employer

FIRST LOS ANGELES BANK

Billboard®
FOR WEEK ENDING NOVEMBER 15, 1980

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, or stored in a retrieval system, without the prior written permission of the publisher.

Chart No.	Weeks Chart	Weeks Last	Peak Pos.	Weeks Top 10	Title-Artist-Label	Peak Date
1	2	7	2	7	**LADY**—Kenny Rogers Liberty 1381	
2	1	12	2	5	**WOMAN IN LOVE**—Barbra Streisand Columbia 11-11304	
3	5	9	3	5	**THE WANDERER**—Leif Garrett Atlantic 3655 (Warner Bros.)	
4	4	14	4	4	**ANOTHER ONE BIT DUST**—Queen Elektra 46,001	
5	6	11	5	6	**I'M COMING OUT**—Diana Ross Motown 1,500	
6	7	15	6	7	**NEVER KNEW LOVE BEFORE**—Stephanie Mills Casablanca 2,200 (Polydor)	
7	8	9	7	8	**MASTER BLASTER (JAMMIN')**—Stevie Wonder Tamla 54,319 (Motown)	
8	3	17	8	3	**HE'S SO SHY**—Pointer Sisters Planet 45,918 (Elektra)	
9	14	8	9	14	**MORE THAN I CAN BEAR**—Cliff Richard Warner Bros. 49,665	
10	22	3	10	22	**STARTING OVER**—Elton John Geffen 49,641 (Warner Bros.)	
11	12	10	11	12	**LOVELY ONE**—The Jacksons Epic 14,798	
12	13	13	12	13	**YOU'VE LOST THAT FEELING**—Gary Hall & John Rich Polydor 2,000	
13	17	12	13	17	**WHIP IT**—Devo Warner Bros. 49,660	
14	15	15	14	15	**DREAMER**—Supertramp A&M 2,200	
15	19	7	15	19	**HIT ME WITH YOUR SHOT**—Pat Benatar Chrysalis 2,464	
16	23	3	16	23	**LOVE ON THE ROCKS**—Neil Diamond Columbia 11,304	

Publishing

• Continued from page L.A.-49

Wars' alone garnered the company a gross $3,000,000, not counting revenues from sales of the soundtrack LP." Income from still another 20th-Fox film, "Empire Strikes Back," Eiseman projects, "will come very close to $3 million, if not right to that."

Jay Lowy, president of Jobete Music, calls attention to his company's 20th anniversary. "We're exactly one-tenth the age of Los Angeles."

Jobete, like its parent, Motown Records, made the shift of headquarters from Detroit to Los Angeles in 1972. "With the growth of the industry here," continues Lowy, "it was certainly beneficial to move our headquarters out here. Because of the film and tv and recording atmosphere here, and the number of other record companies which also made the move, it was a phenomenal expansion maneuver on our part. The percentage of our business in film and tv music is growing and will continue to grow."

However, in the face of all this straight-ahead upbeat optimism, certain Los Angeles publishers are of the opinion that the time has come to put the brakes on where music and motion pictures are concerned. Among them is Gary LeMel, vice president in charge of a&r and publishing at Neil Bogart's fledgeling label, Boardwalk Records.

"I think the overuse of pop writers in motion pictures can be a trap," he declares. "Oh, sure, it's nice to use guys like Rupert Holmes, Leon Russell, Kenny Loggins and Paul Williams in a flick (as LeMel actually did for the First Artists film "A Star Is Born" when he was running the music operation of that now-defunct firm) but only where it fits.

"As far as I'm concerned, in order to have a really successful motion picture and the music to be successful along with it, it has to be organic, in other words, the music has to spring from the written page, not the other way around and that's what's been happening. There are producers in the studios now that are saying, 'Get me a hit soundtrack,' so they go ahead and stick a song in a picture that may not even require one. I think it's a really dangerous trend."

Asked how he intends to avoid the "trap" he describes, LeMel says, "I will have the advantage at Boardwalk of being involved from the inception of a film. The musical decisions will evolve out of our mutual respect for the film and our close-knit relationship. I think 'Saturday Night Fever' was the perfect marriage of music and film. It was an organic relationship. Take a look at all the pictures that have had hit records while the picture itself turned out to be a bomb. You just can't wrap a film around a soundtrack album."

Steve Gold, president of Far Out Music (ASCAP) and Milwaukee Music (BMI), beefs about all publishers. In fact, he claims they don't exist.

"There is no such thing as an American publisher just collection agencies and deal-makers."

On a more serious note, Gold contends that "the primary function of a publisher should be to stimulate record sales because the biggest source of income is from mechanicals. Oh, sure they get cover records but you want to know how? Many publishers have set up little eight-track recording studios just to keep their copyrights alive. There's a continuing interest in their copyrights if they get X number of covers. So they go in and cut demos and call them cover records."

LeMel takes an opposite stance. "The primary function of a publisher is discovering and developing new writers. It's absolutely an art and the toughest gig in the business. You're creating business all the time. A truly great publisher has to be creative."

LeMel lauds the following men as being the type of publishers who "put their money where their mouths are and back their artists to the hilt." Chuck Kaye, Mel Blye, Ed Silvers, Lester Sill, John Lombardo, Steve Love, Roger Gordon and the late Sidney Goldstein, "who was really my mentor."

The eternal cynic Gold has this to say about the Hollywood vs. the New York publisher: "The biggest difference between a New York publisher and a Hollywood publisher is that the Hollywood publisher doesn't have to go to Florida to overtly loaf." Billboard

LADY
Kenny Rogers
Liberty 1380

			Capitol 4939
18	24	6	NEVER BE THE SA — Christopher Cross, Warner Bros 49580
19	21	14	OUT HERE ON MY — RSO 1048
20	20	11	ON THE ROAD AG — Columbia 1-11351
21	30	2	HUNGRY HEART — Columbia 11-11391
22	22	9	THAT GIRL COULD — Jackson Browne, Asylum 47036
23	25	15	LET ME BE YOUR — Stacy Lattisaw, Cotillion 4601 (Atlantic)
24	27	10	WITHOUT YOUR LO — Polydor 2121
25	10	19	UPSIDE DOWN — Dian, Motown 1494
26	26	8	SHE'S SO COLD — Th, Rolling Stone 21001 (Atlantic)
27	9	11	REAL LOVE — The Doobie, Warner Bros 49503
28	31	8	I'M HAPPY THAT L FOUND YOU — Jimmy Hal, Epic 9-50931
29	43	3	GUILTY — Barbra Streisand &, Columbia 11-11390
30	34	10	THEME FROM THE HAZZARD — Waylon Jennin, RCA 12067
31	37	5	DEEP INSIDE MY H — Randy Meisner, Epic 9-50939
32	38	6	EVERYBODY'S GOT SOMETIME — The Korgis, Asylum 47055 (Elektra)
33	11	16	JESSE — Carly Simon, Warner Bros 49518
34	39	8	THIS TIME — John Cougar, Riva 205 (Mercury)

Give the gift of music.

Latin Center

• Continued from page L.A.-50

dio on Freddie's label. Los Humildes and Tigres del Norte have occupied top spots on the charts of major magazines, record stores and radio stations in California, the West Coast and Mexico, which is very rare because of the norteno type of music they play.

But Los Angeles is listening basically to a contemporary type of music. According to Raul Ortal, manager of Radio KALI, No. 1, among the Spanish stations: "Actual music has changed 100% from the traditional music people used to listen to 20 years ago. The change has been basically general and one important vehicle for these changes has been the introduction of musical programs on Spanish television."

KALI's style has jumped from the old traditional music format to slick Top 40 without forgetting the "oldies," and Ortal believes that "They have tried to interest the young Latin generation who have been lost within the Anglo stations, and now the young people are beginning to appreciate and love even the music of yesterday."

"I believe," continues Ortal, "that Los Angeles is no longer a farming city, but a cosmopolitan city in which the mentality of our people has changed. We are no longer the 'Mexicanos sleeping under a cactus.' The actual Latino is productive, is always in action, consumes, spends and demands better things. And of course the actual Latino likes to listen to good music and we feel that we have the obligation to give them that. I know that Los Angeles can be at the same musical level of any city in Mexico."

One of KALI's famous ways of reaching the community is through "Domingos Alegres," a series of free musical concerts in a predominately Spanish park. Top Latin-American singers perform weekly before crowds as large as 10,000. T.E.L.A.C.U., The East Los Angeles Community Union and KALI have been involved in this rewarding enterprise for over three years. Germain de la Fuente, Javier Santos and Salvador are among the top name entertainers who have successfully appeared in the sprawling Belvedere Park in the East Los Angeles area.

Actually there are five Spanish local radio stations, KALI, KWKW, KNTQ, KROQ-AM and KLVE-FM that cover the L.A. area and two Mexican radio stations, XPRS and XEGM, which cover both Californias. So the growth of radio stations has broadened, but the opportunity for more selected types of music is rare because most of them play a variety of music with a major emphasis on "Ranchero" and norteno. KALI is the only one that has a distinct type of format from the rest.

The most important publishing company is Peer Southern, founded more than 50 years ago and the only one whose name has been established among the Latin composers. Catalina Schindler, in charge of the Latin Department, says: "The organization's goal is to try to record all of the songs that are given to them. We then help to promote the songs, collect the royalties and if we consider it a very good recording, we send copies to all the principal cities in the world in Argentina, Brazil, Canada, France, Italy, Puerto Rico, Spain, etc. We also have an open-door policy," adds Catalina. "We listen to anybody, although we do not guarantee a taping."

Some of the "hits" that have been recorded by Peer International are "Los Mandados" of Jorge Lerma and "Contrabando y Traicion" by Angel Gonzalez.

Now most of the record labels have their own publishing companies operating from Mexico.

The Latin concert business, despite soaring ticket prices, is becoming better every year. One of the leaders during the past 20 years is Arnulfo Delgado, known a "El Gordo Delgado." Delgado is very successfully branching out into the movie field by using many of the top singers and artists he books for his films. He concentrates on the West Coast, Chicago and the Southwest, booking hundreds of dances and a thrice yearly caravan of 15 or so artists to tour the major Latin regions.

Also, R.G. Productions founded in 1976 by the promoters Manuel Rangel and Raul Garza is working in cooperation with Delgado, but it is an independent company that promotes top figures like Juan Gabriel, Napoleon, Mercedes Castro, Grupo Miramar, Los Angeles Negros, etc. Its contracts are signed for from three to five years ahead and contain two annual tours. The company promotes in some of the major L.A. venues such as the Hollywood Palladium, the L.A. Convention Center and sites all over the state, Texas, Chicago, Arizona and Colorado.

Live Latin music shows in Los Angeles really started in 1968 with the appearance, for the first time in the city, of Las Hermanas Huerta and Vicente Fernandez, one of the top figures in the Latin music world. In 1971 Jose Garcia, Frank de Luna and Edgardo Obregon founded the Big Ten Latin Production (Los 10 Grandes de la Musica Latina) and they awarded "El Globo De Oro" (The Golden Globe) to the 10 top artists of the year. The famous festival is celebrated every year in the L.A. Sports Arena. This year they are going to change the name to El Mundo de Oro, because of a conflict with another association.

Another great figure in the music industry and one of the pioneers of Latin shows is Tony De Marco, founder and president of the agency Latin World General Services Inc. and De Marco Productions, which yearly presents famous Latin shows at Disneyland, Magic Mountain, Santa Anita, Disney World in Florida and also presentations in the Sports Arena and the Hollywood Bowl. Very recently De Marco started De Marco Films, U.S.A. and De Marco Films, S.A. in Mexico, initiating the production and distribution of films.

De Marco has been in the industry for 20 years and has always wanted to back up the Hispanic community, which during those

LUNA RECORDS
salutes
Los Angeles

Ray Avila
Machovio Contreras
Tany Ponce
Ray Camacho
Grupo Chicaly
Los Huerfanitos
Raulito de Alba
Los Errantes Del Valle
Playa Azul

Luna Records
1638 S. Vermont Ave
Los Angeles, CA 90006

Luna Records
434 Center St.
Healdsburg, CA 95448

ESTABLISHED **alco** SINCE 1942
RESEARCH AND ENGINEERING, INC.
CUSTOM AND PRODUCTION
RECORD MFG.
ONE RECORD OR A MILLION
FROM YOUR TAPE WE MAKE:
• STUDIO MASTER • MATRIX • LABELS • ALBUM JACKETS • FINISHED RECORD • PACKAGED AND DROP SHIPPED
WE SPECIALIZE IN VINYL 45'S

years were happy with the few events presented

"I feel proud," says DeMarco, "because now our people can see good shows in nicer and bigger places than before."

Again this year De Marco will produce "Night of the Stars" for Nosotros during September in the Hollywood Bowl, and he used to present several years ago with famous stars such as Frank Sinatra, Anthony Quinn, Lucille Ball, Jose-Jose and Vikki Carr. De Marco is also a founder of Nosotros, an organization which works to create better opportunities for the artists of hispanic origin in the tv and movie industries.

Another aspect of the growth of the Spanish music influence in Los Angeles are the shows in the Latin clubs. Even though the acceptance of shows has been limited because people are used to coming to the clubs to dance. Little by little they are beginning to become accustomed to watching a good performance with a top singer in a few L.A. vicinity clubs. Bringing this type of entertainment to the clubs has been very hard because most of the club owners refuse to pay adequate money for bigger names.

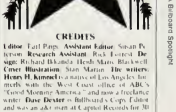
Victor Carrillo, the one and probably only promoter of this type of event says, "I feel people deserve a good show for their patronage, so I bring the star myself and get a percentage of the total entrance fee."

Carrillo contracts singers for two to four weeks to perform in different area clubs. The first clubs that ever had a variety format were El Club Azteca and El Montezuma Inn. Right now El Salon Broadway and El Club Bahia also present this type of show.

Another club that serves as a gathering center for actors and singers after their shows is El Catacumbas (before El Palacio Azteca), whose manager, Gilberto Gonzalez, is also in charge of El Salon Broadway and Mi Hacienda.

The only union in Los Angeles that protects the rights of the local Hispanic artists is VEGA (Variety Entertainers Guild of America) affiliated to the ANDA of Mexico City. VEGA was first formed in 1975 and its president is Leopoldo Gonzalez Gonzalez states that, "The goal of the union is to give the same treatment and the same attention to the artists here that the ones in Mexico are getting. In other words, equal opportunities." One of the first triumphs of the union was the contract signed by Arnulfo Delgado, president of Del Rey Productions, Bruce Cordwin, president of Metropolitan Theatres Corp. and Gonzalo Checa, general manager of the Spanish Theatres.

The contract forced the Million Dollar Theatre to sign up two or three local artists with a salary of $1,200 for every session (usually 10 days). This type of salary was never previously paid to the local stars, so the union is really setting a trend for equality for local talent. Also VEGA has an agreement with Tony De Marco, president of De Marco Productions, to use local talent in his shows.



CREDITS

Editor Earl Paul; **Assistant Editor**, Susan Pyron; **Research Assistant**, Rick Foster; **Design**, Richard Bikanicz; Herb Mass; Blake Gill; **Cover Illustration**, Stan Mattar. **The writers**, **Henry H. Kimnell**, a native of Los Angeles for months with the West Coast office of **ABC's** "Good Morning America" and now a freelance writer; **Dave Dexter** = Billboard's Copy Editor and was an exec with Capitol Records for 30 years; **Dave Fulton** is a former editor in charge of Cashbox and now a freelance journalist in L.A. **Joe Salzman**, chairman of broadcasting at the USC school of journalism specializing in music and media, and a native of Los Angeles; **Cary Darling**, **Rick Forrest** and **Chris McGowan** are all natives of Los Angeles and freelance journalists; **Mike Reynolds** is a freelance journalist and broadcaster in Los Angeles; **Stan West** has been a writer in Los Angeles last seven years; **Eunice Valle**, the L.A. correspondent for Billboard En Español, is a native of Costa Rica and has lived in L.A. for 15 years, writing about music and working as a design for several L.A. Latin stations; **Jon McCullough** = Billboard's Sound/Video Business Editor; **Ron Tepper**, an L.A. freelancer, has lived in L.A. for over 30 years; **Joe X. Price** has lived in L.A. and written about the music business for 20 years.

ULTIMOS EXITOS DE DISCOS MUSART

10815

10813

10816

musart

P.O. Box 15
Hialeah, FL 33011, USA
Telefono 847-0638-39

TODO DISPONIBLE
EN LP, 8-TRACK
Y CASSETTE

MUSICAL
RECORDS & TAPES

1795

Branch Office
Musical Records
2908 W. Pico Blvd
Los Angeles, CA 90006
(213) 737-0637

Branch Office
Musical Records
135 Brandt Drive
San Antonio, TX 78216
(512) 349 1433

24	6	NEVER BE THE SA	Crystal Gayle (Columbia/Delta)	Warner Bros #0580	
21	14	OUT HERE ON MY	Marshall Tucker Band	Epic 50-50	
20	11	ON THE ROAD AGA	Carly Simon	Elektra 47261	
30	2	HUNGRY HEART—	Bruce Springsteen	Columbia 11-21261	
22	9	THAT GIRL COULD	Jackson Browne	Asylum 47026	
25	15	LET ME BE YOUR A	Shaky Lattice (Ariola/Atlantic)	Ariola 7-7611	
27	10	WITHOUT YOUR LO	Pablo Cruise	Pacific 2211	
25	10	UPSIDE DOWN—	Diana Ross	Motown 1494	
26	8	SHE'S SO COLD—	The Rolling Stones	Rolling Stone 21001 (Atlantic)	
27	9	REAL LOVE—	The Doobie Brothers	Warner Bros 49593	
31	8	I'M HAPPY THAT L FOUND YOU—	Jimmy Hall	Epic 50-50	
43	3	GUILTY—	Barbra Streisand & Barry Gibb	Columbia 11-21261	
34	10	THEME FROM THE HAZZARD—	Waylon Jennings	RCA 12-11	
37	5	DEEP INSIDE MY H	Patty Smyth	Epic 50-50	
38	6	EVERYBODY'S GOT SOMETIME—	The Korgis	Asylum 46505 (Elektra)	
33	11	JESSE—	Carly Simon	Elektra 47261	
39	8	THIS TIME—	John Cougar	Riva 12-0 (Mercury)	

LADY
Kenny Rogers
Liberty 1380

Give the gift of music.

Billboard® HOT 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Superst
strength,

THIS WEEK	LAST WEEK	WKS. ON BRD.	TITLE-Artist-Labe
1	2	7	LADY—Kenny Rogers Liberty 1380
2	1	12	WOMAN IN LOVE— Columbia 11364
3	5	9	THE WANDERER— Geffen 49563 (Warner Bros.)
4	4	14	ANOTHER ONE BIT DUST—Queen Elektra 47031
5	6	11	I'M COMING OUT— Motown 1491
6	7	15	NEVER KNEW LOVI BEFORE—Stephanie Mills 20th Century 2460 (RCA)
7	8	9	MASTER BLASTER Tamla 54317 (Motown)
8	3	17	HE'S SO SHY—Pointer Planet 47916 (Elektra)
9	14	8	MORE THAN I CAN Warner Bros. 49555
10	32	3	STARTING OVER— Geffen 49604 (Warner Bros.)
11	12	10	DREAMING—Cliff Richar EMI-America 8057
12	13	8	LOVELY ONE—The Jack Epic 9-50938
13	18	8	YOU'VE LOST THA FEELING—Daryl Hall & John RCA 12103
14	17	12	WHIP IT—Devo Warner Bros. 49550
15	15	9	DREAMER—Supertramp A&M 2269
16	19	7	HIT ME WITH YOU SHOT—Pat Benatar Chrysalis 2464
17	23	3	LOVE ON THE ROC

we congratulate

JERRY GOLDSTEIN & STEVE GOLD

for their great success in

THE THIRD ANNUAL STREET SCENE FESTIVAL

and

kalapana

for its most successful performances at

JAPAN JAM III 1980

On MARU RECORDS/ LAX RECORDS

				Capitol 4939
18	24	6	**NEVER BE THE SAME**—	Christopher Cross Warner Bros 49580
19	21	14	**OUT HERE ON MY OWN**—	Irene Cara RSO 1049
20	20	11	**ON THE ROAD AGAIN**—	Willie Nelson Columbia 1-11351
21	30	2	**HUNGRY HEART**—	Bruce Springsteen Columbia 1-11391
22	22	9	**THAT GIRL COULD SING**—	Jackson Browne Asylum 47036
23	25	15	**LET ME BE YOUR ANGEL**—	Stacy Lattisaw Cotillion 4601 (Atlantic)
24	27	10	**WITHOUT YOUR LOVE**—	Roger Daltrey Polydor 2121
25	10	19	**UPSIDE DOWN**—	Diana Ross Motown 1494
26	26	8	**SHE'S SO COLD**—	The Rolling Stones Rolling Stone 21001 (Atlantic)
27	9	11	**REAL LOVE**—	The Doobie Brothers Warner Bros 49563
28	31	8	**I'M HAPPY THAT LOVE HAS FOUND YOU**—	Jimmy Hall Epic 9-50931
29	43	3	**GUILTY**—	Barbra Streisand & Barry Gibb Columbia 11-11390
30	34	10	**THEME FROM THE DUKES OF HAZZARD**—	Waylon Jennings RCA 12067
31	37	5	**DEEP INSIDE MY HEART**—	Randy Meisner Epic 9-50939
32	38	6	**EVERYBODY'S GOT TO LEARN SOMETIME**—	The Korgis Asylum 47050 (Elektra)
33	11	16	**JESSE**—	Carly Simon Warner Bros 49518
34	39	8	**THIS TIME**—	John Cougar Riva 205 (Mercury)
51	33	11	**COULD I HAVE THIS DANCE**—	Anne Murray Capitol 4926
52	52	6	**I COULD BE GOOD FOR YOU**—	707 Casablanca 2280
53	40	9	**HOLD ON**—	Kansas Kirshner 9-4291 (CBS)
54	46	22	**DRIVIN' MY LIFE AWAY**—	Eddie Rabbitt Elektra 46656
55	57	5	**TEXAS IN MY REAR VIEW MIRROR**—	Mac Davis Casablanca 2305
56	44	7	**CRY LIKE A BABY**—	Kim Carnes EMI-America 8058
57	53	15	**LATE IN THE EVENING**—	Paul Simon Warner Bros 49511
58	51	15	**XANADU**—	Olivia Newton-John/Electric Light Orchestra MCA 41285
59	69	3	**GIRLS CAN GET IT**—	Dr Hook Casablanca 2314
60	56	20	**GIVE ME THE NIGHT**—	George Benson Warner/Qwest 49605
61	61	5	**LOVE X LOVE**—	George Benson Warner Bros /Qwest 49570
62	60	12	**MIDNIGHT ROCKS**—	Al Stewart Arista 0552
63	63	19	**LOOKIN' FOR LOVE**—	Johnny Lee Asylum 47004
64	62	10	**LIVE EVERY MINUTE**—	Ali Thomson A&M 2260
65	64	18	**HOT ROD HEARTS**—	Robbie Dupree Elektra 47005
66	65	5	**LET'S BE LOVERS AGAIN**—	Eddie Rabbitt with Valerie Carter Columbia 1-11377
67	67	11	**TOUCH AND GO**—	The Cars Elektra 47039
68	75	3	**DON'T SAY NO**—	Billy Burnette Columbia 1-11380
				RSO 1034
86	NEW ENTRY		**GOTTA HAVE MORE LOVE**—	Climax Blues Band Warner Bros 49605
87	68	9	**LET ME TALK**—	Earth, Wind & Fire ARC/Columbia 1-11366
88	73	15	**HOW DO I SURVIVE**—	Amy Holland Capitol 4684
89	NEW ENTRY		**REAL PEOPLE**—	Chic Atlantic 3768
90	NEW ENTRY		**SHINE ON**—	L T D A&M 2283
91	79	14	**THE LEGEND OF WOOLEY SWAMP**—	The Charlie Daniels Band Epic 9-50921
92	NEW ENTRY		**ROUGH BOYS**—	Pete Townshend Atco 7318 (Atlantic)
93	71	13	**I'M ALMOST READY**—	Pure Prairie League Casablanca 2294
94	NEW ENTRY		**REMOTE CONTROL**—	The Reddings Believe in A Dream 9-5600 (CBS)
95	82	14	**WHO'LL BE THE FOOL TONIGHT**—	Larsen-Feiten Band Warner Bros 49582
96	83	9	**HEROES**—	Commodores Motown 1495
97	88	5	**LET'S DO SOMETHING CHEAP AND SUPERFICIAL**—	Burt Reynolds MCA 51004
98	98	7	**MORE BOUNCE TO THE OUNCE**—	Zapp Warner Bros 49534
99	95	12	**CAN'T WE TRY**—	Teddy Pendergrass P.I.R 9-3107 (CBS)
100	91	16	**ALL OVER THE WORLD**—	Electric Light Orchestra MCA 41289

Give the gift of music.

1 Single This Week

LADY

Kenny Rogers

Liberty 1380

All-Female Big Band In Risky Maiden Voyage

• Continued from page 6

stands to announce each tune in a set, beats off the tempo and then credits each "sidegirl" at song's end for the solos performed.

She also serves as the band's booker, agent and librarian. Every Sunday when the Los Angeles Rams are playing in suburban Anaheim she drives out to Orange County to blow reeds in the Rams pep band.

There's a sharp difference in the Maiden Voyage music when compared with that served up by all-female aggregations of the past.

The charts are infinitely more difficult to cut.

"We are playing contemporary arrangements by Bob Enevoldsen, Brad Dechter, Don Menza, Ladd McIntosh, Sammy Nestico, Tommy Newsom and Dan Radlauer," notes Patterson. "In the year we've been organized, we have acquired a book of about 80 tunes. Right now we need more things that are danceable. Most of our charts are concert-styled."

Maiden Voyage: 17 ladies who play swinging jazz and struggle to keep alive the tradition of all-female big bands.

Maiden Voyage has an exceptionally versatile musician in Betty O'Hara, who sings, plays valve trombone and double-belled euphonium and reels off spirited solos on trumpet and flugelhorn.

And that's Jimmy Rowles' daughter in the back row, with the brass section, playing trumpet and flugelhorn. Her name is Stacy Rowles, her dad is one of the most gifted jazz pianists in the world.

Trumpeter Martye Awkerman admits to 52, "but my chops are stronger now than when I was playing with the Hormel all-lady band in Minnesota," she advises.

Carol Chaiken, Lesli Dechter, Barbara Watts and Jamie MacEwing round out the reed section. Beth Carver, Lynne Morrison and Sherry Wright, with Betty O'Hara, comprise the 'bone section. Louise Berk and Anne Peterett make up the trumpets with Rowles and Awkerman, and the rhythm unit features Janet Jones, piano, Carrie Barton, electric bass, Marge Holmgren, drums, and Judy Chilnick, percussion.

The leader, a striking brunette who earned a master's degree at the Univ. of Illinois after she left Texas, once played lead alto for Don Ellis and appeared at the Newport and Montreux Jazz Festivals.

"We need records," Patterson says. "Yet we may be a few months away from being ready. On every job we phrase together a bit better and our overall ensemble sound improves."

Ann and her band agree they're fortunate in bagging bookings at Carmelo's Jazz Club in Sherman Oaks, a Los Angeles suburb. Owned by accordionist Carl Piscitello and managed by his brother Chuck, a drummer, Carmelo's is ideally located in the San Fernando Valley. It's intimate, seating no more than 100 patrons. And even the bartenders are jazz buffs.

Patterson has set up her Maiden Voyage ladies so the group can be broken down into a small dixieland combo, an all star jazz group of six women and as the full-blown, hard swinging big band which is attracting attention in Southern California.

Is Ann a militant women's libber?

"Not at all," she replies between sets at Carmelo's. "We are basically trying to demonstrate that females can play as well as men, that we are dependable and versatile, and that we can handle the most difficult jobs in the studios. That's the extent of our crusade. We are getting playing experience denied us elsewhere, and we are showcasing women musicians so that we all—women everywhere, not just our band members—might get other work and become better known.

"But," she adds, "some of our best friends are males. Several of them around town have helped us in our first year together and at our gigs we notice many men musicians in the audience."

(Continued on page 58)

Survey For Week Ending 11/15/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆1	2	15	GIVE ME THE NIGHT George Benson Warner Bros. HS 3453
2	1	18	LOVE APPROACH Tom Browne Arista/GRP 5008
☆3	4	5	CIVILIZED EVIL Jean Luc Ponty, Atlantic SD 16020
4	3	21	THIS TIME Al Jarreau Warner Bros. BSK 3434
☆5	7	5	FAMILY Hubert Laws Columbia JC 36396
☆6	8	4	INHERIT THE WIND Wilton Felder MCA MCA 5144
7	6	19	RHAPSODY AND BLUES Crusaders MCA MCA 5124
☆8	10	3	80/81 Pat Metheny ECM ECM 2 1180 (Warner Bros.)
☆9	17	2	CARNAVAL Spyro Gyra MCA MCA 5149
10	5	19	H Bob James Tappan Zee/Columbia JC 36422
☆11	15	5	VICTORY Narada Michael Walden Atlantic SD 19279
12	13	4	TOUCH OF SILK Eric Gale Columbia JC 36570
13	14	6	SEAWIND Seawind, A&M SP 3113
14	9	16	MAGNIFICENT MADNESS John Klemmer Elektra 6E 284
15	12	7	LAND OF THE THIRD EYE Dave Valentin Arista/GRP GR 5009
16	16	8	LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468
17	11	13	NIGHT CRUISER Deodato Warner Bros. BSK 3467
18	18	20	SPLENDIDO HOTEL Al DiMeola Columbia C2X 36270
19	19	8	HOW'S EVERYTHING Sadao Watanabe Columbia C2X 36818
20	20	15	ROUTES Ramsey Lewis Columbia JC 36423
21	21	11	THE SWING OF DELIGHT Devadip Carlos Santana Columbia C2 36590
22	22	10	BADDEST Grover Washington Jr. Motown M9 940A2
☆23	NEW ENTRY		MR. HANDS Herbie Hancock, Columbia JC 36518
24	24	11	THERE AND BACK Jeff Beck Epic FE 35684
25	23	13	STRIKES TWICE Larry Carlton Warner Bros. BSK 3379
26	27	34	SPYRO GYRA Catching The Sun MCA MCA 5108
27	25	38	HIDEAWAY David Sanborn Warner Bros. BSK 3379
28	28	27	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427
29	30	8	NEW YORK SLICK Ron Carter Milestone M 9096 (Fantasy)
★30	40	2	INTERVALS Ahmad Jamal 20th Century T 622 (RCA)
31	26	13	QUINTET '80 David Grisman Warner Bros. BSK 3469
32	29	27	WIZARD ISLAND Jeff Lorber Fusion Arista AL 9516
33	31	31	DREAM COME TRUE Earl Klugh United Artists LT 1026
★34	NEW ENTRY		RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
35	32	23	ROCKS, PEBBLES AND SAND Stanley Clarke Epic JE 36506
★36	NEW ENTRY		TWENNYNINE Twennynine With Lenny White Elektra 6E 304
★37	47	3	TENORSHOES Scott Hamilton, Concord Jazz CJ 127
38	38	6	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
★39	NEW ENTRY		NIGHT SONG Ahmad Jamal Motown M7 945R1
40	33	7	LANDSCAPE Art Pepper Galaxy GXY 5128 (Fantasy)
41	42	2	NEW DIRECTIONS IN EUROPE Jack DeJohnette ECM ECM 1 1157 (Warner Bros.)
42	45	22	INFLATION Stanley Turrentine Elektra 6E 269
43	37	25	A BRAZILIAN LOVE AFFAIR George Duke Epic FE 36483
44	44	3	HUNT UP WIND Hiroshi Fukumura/Sadao Watanabe Inner City IC 6061
45	41	51	AMERICAN GARAGE Pat Metheny Group ECM ECM 1 1155 (Warner Bros.)
46	46	2	KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie "Cleanhead" Vinson Pablo 2310 859 (RCA)
47	34	17	BEYOND Herb Alpert A&M SP 3717
48	49	2	OUTUBRO Azymuth Milestone M 9097 (Fantasy)
49	35	9	IT'S MY TIME Maynard Ferguson Columbia JC 36766
50	48	3	IVORY & STEEL Monty Alexander Concord Jazz CJP 124

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Su... these products showing greatest upward movement on the current week's chart (Prime Movers). ☆ Star ... duct showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units ... ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal ...)

WB's Lourie Turns a New Page

Will Launch Own Policy And Sign 'a Few More' Acts

By JEAN WILLIAMS

LOS ANGELES—Charles Lourie, newly appointed director of progressive jazz at Warner Bros., would like to sign a few more artists that are meaningful in terms of their music as opposed to signings based on the number of records an artist may sell.

Lourie, who is looking to begin this program late next year, notes that he intends to fight to sign seriously creative artists.

Warner Bros. progressive jazz division has been on the upswing for sometime "because there is a tremendous push in this area," says Lourie. "We believe in covering the nuts and bolts by working closely with commercial and non-commercial radio, retailers, concert promoters and club owners," he adds.

Lourie points out that his division assists in promoting concerts and when an artist is appearing in a particular market, Greta Valenzuela, national coordinator for the department, covers the area with merchandising materials. She also helps coordinate the appearances with the promoter or club owner, says Lourie.

Other members of the progressive staff are Rick Schultz, manager of national promotion and Bob Gooding, manager of marketing and promotion.

Gooding, formerly of Arista Records, joined the company at the time Lourie was promoted from product manager to director of the division. Lourie, who reports to Tommy LiPuma, vice president of progressive a&r, replaced Ron Goldstein.

Although Warner Bros. has a roster of 12 artists, the progressive department's current push is on its new ECM product.

ECM, distributed by Warners, recently released a two-album set by Pat Metheny, who elected to work with a new band this time around, drummer/composer/leader Jack DeJohnette, Keith Jarrett, who performs compositions by G.I. Guardjieff (a turn of the century philosopher/composer), and Steve Reich, known as an avant-garde classical composer with a rock following.

Lourie and staff believe they are opening the doors of AOR radio, insisting, "We've gotten more AOR airplay for ECM's product than ever before.

"The Pat Metheny release is more a straight ahead jazz LP than his past efforts and we're getting strong AOR play."

Lourie explains that he is aware of the tightening playlists at AOR stations, "but we still have an obligation to expand the outlets for our artists."

With radio, he believes publicity is of prime value, particularly to jazz artists.

"Jazz fans read a lot and anything written about jazz artists will generally be read by the fans. Our publicity department is aware of this and we act on it. On the other hand, I don't believe audiences of other forms of music really pay that much attention to reviews."

Some of Warner's jazz artists have taken giant steps in increasing record sales. David Sanborn has leaped from 65,000 copies of "Heart To Heart" to 225,000 copies of his newest LP "Hideaway," says Lourie.

"In addition to jazz radio, David's LP was also geared to black radio. Our original goal was to get airplay on black progressive and jazz stations. Once sales started we kicked in with advertising dollars and merchandising.

"We pulled a single which was high on the r&b chart called 'Anything You Want.'"

Lourie expects Sanborn's followup LP to exceed "Hideaway" in sales, based on the momentum already created. The LP is for release in February.

Other issues for early next year include an LP by the late Bill Evans (there are three LPs in the can) and Jakob Magnusson Jan. 28. February releases include Sanborn and possibly Chick Corea and Yellow Jackets.

Also at the label are Al Jarreau, Larry Carlton, Randy Crawford, Eumir Deodato, Michael Franks, David Grisman, Mike Mainier and Jaco Pastorius.

(Continued on page 58)

				Quest/Warner Bros. HS 3453
16	12	5		**SOUNDTRACK** ▲ Xanadu, MCA MCA-6100
17	17	18		**THE ROLLING STONES** ▲ Emotional Rescue, Rolling Stones CDC 16015 (Atlantic)
18	15	18		**JACKSON BROWNE** ▲ Hold Out, Asylum 5E-511 (Elektra)
19	27	4		**THE POLICE** Zenyatta Mondatta, A&M SP-4831
20	20	11		**PAUL SIMON** ● One Trick Pony, Warner Bros. HS 3472
21	21	13		**TEDDY PENDERGRASS** ● TP, P.I.R. FZ 36745 (CBS)
22	16	11		**THE CARS** ▲ Panorama, Elektra 5E-514
23	23	14		**DARYL HALL & JOHN OATES** Voices, RCA AQL1-3646
24	24	23		**DEVO** Freedom Of Choice, Warner Bros. BSK 3435
25	25	36		**BOB SEGER & THE SILVER BULLET BAND** ▲ Against The Wind, Capitol SOO-12041
26	18	17		**TOM BROWNE** Love Approach, Arista/GRP GRP 5008
27	30	7		**ANNE MURRAY** Anne Murray's Greatest Hits, Capitol SOD-12110
28	29	9		**B-52's** Wild Planet, Warner Bros. BSK 3471
42	28	8		**THE [illegible]** Taking Liberties, Columbia JC 36839
43	43	35		**BILLY JOEL** ▲ Glass Houses, Columbia FC-36384
44	45	15		**THE CHARLIE DANIELS BAND** ● Full Moon, Epic FE 36571
45	51	5		**KOOL & THE GANG** Celebrate, De-Lite DSR 9518 (Mercury)
46	46	10		**YES** Drama, Atlantic SD 16019
47	47	7		***JONI MITCHELL*** Shadows And Light, Asylum BB-704 (Elektra)
48	33	27		**SOUNDTRACK** ▲ Urban Cowboy, Full Moon/Asylum DP-90002 (Elektra)
49	34	11		**L.T.D.** Shine On, A&M SP-4819
50	56	6		**DONNA SUMMER** Walk Away (Best Of 1977-1980), Casablanca NBLP 7244
51	63	2		**PRINCE** Dirty Mind, Warner Bros. BSK 3478
52	36	24		**SOUNDTRACK** ● Fame, RSO RS-1-3080
53	NEW ENTRY			**CHEAP TRICK** All Shook Up, Epic FE 36498
54	54	19		**ROSSINGTON COLLINS BAND** ● Anytime Anyplace Anywhere, MCA MCA-5130
55	50	27		**AIR SUPPLY** ● Lost In Love, Arista AB 4268
69	67	22		**AL JARREAU** This Time, Warner Bros. BSK 3434
70	71	6		**STEVE FORBERT** Little Steve Orbit, Nemperor JZ 36595 (CBS)
71	61	15		**DIONNE WARWICK** No Night So Long, Arista AL 9526
72	78	10		**GAMMA** Gamma 2, Elektra 6E-288
73	73	5		**KURTIS BLOW** Kurtis Blow, Mercury SRM1-3854
74	74	14		***THE VAPORS*** New Clear Day, United Artists LT-1049
75	65	21		**COMMODORES** Heroes, Motown M8-939M1
76	84	4		**ARETHA FRANKLIN** Aretha, Arista AL 9538
77	62	11		**MINNIE RIPERTON** Love Lives Forever, Capitol SOO-12097
78	82	24		**WAYLON JENNINGS** ● Music Man, RCA AHL1-3602
79	88	2		**JOE JACKSON BAND** Beat Crazy, A&M SP-4837
80	89	7		**DON WILLIAMS** I Believe In You, MCA MCA-5133
81	90	5		**BRUCE COCKBURN** Humans, Millennium BXL1-7752 (RCA)
82	NEW ENTRY			**ROCKPILE** Seconds Of Pleasure, Columbia JC 36886
83	87	31		**BOZ SCAGGS** ● Middle Man, Columbia FC 35745
96	NEW ENTRY			**BRUCE SPRINGSTEEN** Born To Run, Columbia JC 33795
97	102	15		**EDDIE MONEY** Playing For Keeps, Columbia FC 36514
98	98	26		**EMMYLOU HARRIS** Roses In The Snow, Warner Bros. BSK 3422
99	108	2		**THE SPECIALS** More Specials, Chrysalis/Two Tone CHR 1303
100	132	3		**PAT METHENY** 80/81, ECM ECM-2-1180

NEW & HOT

RANDY MEISNER One More Song
Epic NJE 36748

TWENNYNINE WITH LENNY WHITE Twennynine
Elektra 6E-304

THE KINGS Are Here
Elektra 6E-274

THE JONES GIRLS At Peace With Woman
P.I.R. JZ 36767

RONNIE MILSAP Greatest Hits
RCA AHL1-3772

Give the gift of music.

1 LP This Week

BRUCE SPRINGSTEEN

The River

Columbia PC-236854

A MUSICIANS' AID

L.A. 'Gig Guide' Coming In January

LOS ANGELES After January 1981, musicians may not have to spend hours on the phone searching for a place to perform That's the month that "Gig Guide The Musicians' Key To Survival," a complete listing of clubs and restaurants in Los Angeles and Orange Counties becomes available

The 115-page book lists not only the names of the venues but the policies of each pertaining to the number of musicians desired as well as dancing, seating or drinking restrictions

The "Gig Guide" is the brainchild of Jerry Perkins "I came down here from San Francisco in 1974" says Perkins "I was new to the area and it was hard to find work I had a stack of about 20 Yellow Page books"

It was then that Perkins saw the need for a directory for musicians With friend, now vice president/associate publisher Joe Dupuis, he test-marketed the concept in 1978 with 1,000 listings The premiere issue will have more than 2,000 club and restaurant listings

"Gig Guide" will be a quarterly, at first only listing Southern California venues However, Perkins hopes to expand to New York, Chicago and smaller markets in the near future Available through subscription only, the book costs $17.50 per issue

Perkins sees a special need for the guide now with the musicians' strike against motion picture and television producers still going, and the competition from discos which use no live music "With the strike going on," continues Perkins, "a lot of musicians are tickled about something like this." He claims the AFM plans to use it to update its own listings.

"As for disco, Perkins says "There are a lot more places for musicians to play now but the number of discos has also gone up"

A&M Renews Pact

LOS ANGELES A&M has signed a three-year renewal of its long-term affiliation with South Africa's RPM Record Co Ltd.

According to Jack Lossman, A&M's international vice president, the renewal contract extends to 12 years the long-standing relationship with RPM in South Africa

Lossman adds that South Africa is a major growth market the label views with "high artistic potential in the future"

Survey For Week Ending 11/15/80

Billboard Hot Latin LPs ®

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

N. CALIFORNIA (Pop) This Week	TITLE—Artist, Label & Number (Distributing Label)	CHICAGO (Pop) This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422	1	JUAN GABRIEL Recuerdos Pronto 1076
2	JOSE JUIS RODRIGUEZ Atrevete TH 2095	2	JULIO IGLESIAS Hey CBS 50302
3	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079	3	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422
4	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	4	LOS BONDADOSOS Hoy te quiero tanto Anahuac 4910
5	CHELO Puros boleros Musart 1790	5	JOSE LUIS RODRIGUEZ Atrevete TH 2095
6	JUAN GABRIEL Recuerdos Pronto 1076	6	CHELO Puros boleros Musart 1790
7	LA MIGRA Negra cruz Mar 120	7	VICENTE FERNANDEZ El tapatio CBS 20388
8	JULIO IGLESIAS Hey CBS 50302	8	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
9	LUPITA DALESIO Inocente pobre amiga Orfeon 16044	9	LUPITA DALESIO Inocente pobre amiga Orfeon 16044
10	REVOLUCION DE EMILIANO ZAPATA Profono 3029	10	VERONICA CASTRO Norteno Peerless 2146
11	LOS FELINOS El show Musart 10813	11	LOS HERMITANOS Voy a cruzar la frontera CBS 20342
12	EMMANUEL Grandes exitos Arcano 3504	12	LOS HUMILDES Mas de lo que merecias Fama 595
13	RAMON AYALA Mas musica brava Freddy 1178	13	LOS SAGITARIOS La chiquilla Olimpico 5011
14	LOS HUMILDES Mas de lo que merecias Fama 595	14	JOAN SEBASTIAN [illegible]
15	VERONICA CASTRO Norteno Peerless 2146	15	REVOLUCION DE EMILIANO ZAPATA Profono 3029
16	JOAN SEBASTIAN Musart 17[illegible]	16	RIGO TOVAR [illegible] 4 de oro Profono 2003
17	LOS MUECAS CBS 20[illegible]	17	MANOELLA TORRES [illegible] fue viva la paloma CBS [illegible]
18	BEATRIZ ADRIANA Adios y bienvenida Peerless 2145	18	LOS BUCKYS Profono [illegible]
19	HUGO BLANCO West side latino [illegible]	19	ROBERTO CARLOS CBS [illegible]
20	LOS HURACANES DEL NORTE Luna 1034	20	GRUPO IMPACTO DE MONTEMORELOS Profono [illegible]
21	JOSE MARIA NAPOLEON Raff 907[illegible]	21	MERCEDES CASTRO Polvo de ausencia Musart 1081
22	LOS PASTELES VERDES El solitario Luna 1053	22	LOS CADETES DE LINARES Boletos [illegible] Ramex 1056
23	LOS POTROS Peerless 10049	23	EMMANUEL Grandes exitos Arcano 3504
24	RAFAELA CARRA	24	ESTELA NUNEZ [illegible] Juan Gabriel Pronto 1079
25	LOS [illegible] Profono 3024	25	JOSE JOSE [illegible] Pronto 1070

Billboard photo by Teri Merrill

Ann Patterson: "We play contemporary arrangements."

WCI Indie Promoters

• *Continued from page 3*

Isgro didn't specifically work Warner product

"There's a lot of record companies and product out there Companies drop people and put them back on." he says

Although Isgro concentrates on the West Coast, he has worked several projects on a national basis and has dealt with Warner subsidiary labels such as Bearsville

Los Angeles-based MusicVision, headed by Dennis Laventhal, and believed to be the largest independent promotion firm in the country, was contacted by Billboard several times but couldn't be reached for comment The less than two-year-old company handles primarily special projects

Also contacted was Philadelphia-based Fred Desipio, reportedly the second largest independent promotion rep who was unavailable for comment and Cleveland-based Gary Bird also unavailable

Over the weekend of Nov. 1, a group of 14 indie promoters were supposed to have met in New York to discuss the WCI ban

WB Jazz Policy

• *Continued from page 56*

Of the artists listed, Jarreau has come closest to gaining mass acceptance

Why hasn't Jarreau reached the heights of fellow labelmate George Benson? "A hit single," says Lourie. "That's the only thing standing in the way of superstardom for Al We thought the last single was it but it didn't happen

"Al has the LP sales and his concerts are all sellouts All he needs is a Top 40 hit single The last LP gave him more r&b presence than he has ever had and he continues to grow in popularity"

Maiden Voyage

• *Continued from page 56*

Maiden Voyage's classiest date was a brief shot on Johnny Carson's NBC TV "Tonight" show All 17 ladies trekked to Kansas City last spring to be featured at the third annual Women's Jazz Festival

The band's theme is Herbie Hancock's "Maiden Voyage" So far the group's voyage to renown has been rough Yet its leader is determined

"No big band ever made it big in a year [illegible] "Charlie Barnet had [illegible] millions behind him and it took him a full decade before he hit with 'Cherokee'"

Rock'n'Rolling

Moral Majority In; What's In Future?

By ROMAN KOZAK

NEW YORK Is the conservative shift of the country brought about by last week's election good or bad for the rock industry? And what about the fans? "The biggest threat to this industry in the next 10 years will come from the evangelical movement, the Moral Majority trying to shut down the 'devil's trilateral commission' of sex, drugs, and rock'n'roll," say Steve Leber and David Krebs, managers of such acts as Aerosmith, Ted Nugent and AC/DC

"Sure the Moral Majority is going to go after rock'n'roll," says a high level industry executive, "It's part of the whole thing Strom Thurman asks for a new investigation of the record business and suddenly WEA has cut out all of its independent promotion men You think WCI doesn't know something? But don't quote me on this," says the executive who chooses not to identify himself

"I hear on the radio that retail sales overall have gone up on the day after Reagan was elected But I don't hear that from our stores," says an executive in a major retail chain "What I do see is a lot of long faces and people talking about emigrating "I guess the people who vote for Reagan are not those who buy records"

Maybe, and maybe not

Consider this

"Since I have found myself going out into the country I have been shocked by the conservatism in this evident, and especially the kids," says Mark Spector, manager of 38 Special, who until a year ago was director of a&r for A&M in New York

You would think that rock fans would be more progressive, but they are just like their parents, if there is one thing I would tell the industry is to get out of New York or Los Angeles and see a rock show in Louisville, Ky"

How reactionary some rock fans are can come as a real shock

"You'd be surprised how many times we've played black music and within 15 seconds kids called yelling to 'take off that nigger music,'" an AOR radio programmer is quoted in a separate story in this issue about music on AOR radio About the only blacks now heard on AOR are Springsteen's sax player and the Allmans' drummer

"When we had the Ku Klux Klan here and they were shooting communists, I was surprised to see the Klansmen with their hair down to their shoulders running around in pickup trucks with Lynyrd Skynyrd on the tape deck and Dixie flags flying," says a retailer in North Carolina

But what will happen when the evangelicals try to shut down the music of redneck rock'n'rollers should be interesting to see "I don't think you are going to find the Moral Majority passing out many leaflets when Bruce Springsteen plays Evanston, Ill," says Jerry Jaffe, rock vice president at PolyGram

Jaffe, for one, believes that rock music will flourish, once again becoming the "great alternative" to the right wing.

"I think this new regime will foster a reaction, and orchestrating this reaction will be rock I think a new American sound that will be very punk and hard will be present shortly," he says "There will be a crisis that will recipitate it, like in the '60s

"But I suppose right now, if you want to be really cynical, it will be interesting to see which record company will rush out to sign right wing acts. Just this morning I got a tape of "Let's Go Bomb The Ayatollah" sung to the tune of 'Deck The Halls With Boughs Of Holly'"

* * *

Sid Bernstein, who first brought the Beatles to America, now spends most of his energies managing singer Laura Branigan He also teaches a course on the music business in the New School in New York where, he says, he tries to help his students by telling them of the mistakes he has made in his long career

And what, he is asked, have been his three biggest mistakes?

"The first, I guess, was when I first brought over the Beatles I had the option, and I could have taken them across the nation. But I chose to promote them only in New York

"The second mistake was, again, when I first brought the Rolling Stones I could have played them across the country, and again I chose to play them *only* in New York

"The third—and this is a tough one—was when I managed the Rascals. I had opportunities then to pick up and manage other acts that have gone on to become big stars But I chose to manage only the Rascals I suppose the lesson is never to put all your hopes into one basket."

In addition to managing Branigan, Bernstein now also has a couple of young rock acts under his wing, and sometimes books country shows into the Copacabana.

Move To L.A. By Burton Management

HOUSTON Bob Burton Management, for a decade one of Texas' leading handlers of rock talent, last week relocated in Los Angeles

Bob Burton, whose office specializes in publicity, promoting rock concerts and booking acts, is a Univ of Texas alumnus who will be operating out of facilities at 1248 Devon Ave., Los Angeles 90024 Houston singer and instrumentalist Connie Mims will maintain her contract with Burton, who is also pacting other acts at his new California address

Capitol Goes To 4 By 9 Cassette Package

LOS ANGELES Capitol Records initiates a four-inch by nine-inch cassette box for three of its titles this month The larger package is being test marketed on Neil Diamond's "The Jazz Singer," Bob Seger's "Against The Wind" and Pink Floyd's "Dark Side Of The Moon"

According to marketing vice president Dennis White, this size was chosen "because it fits with existing structures better" Capitol claims the size has enough flexibility to fit in with existing locked cases, monkey holes and browsers

Columbia and Arista have moved to the six-inch by six-inch cassette package Chrysalis is reportedly using the six by six size for the upcoming Blondie release.

			Mercury 57032						Warner Bros.								Columbia AL 2-35842		
★	12	9	**WHY LADY WHY**—Alabama RCA 12091	★	43	2	**I LOVE A RAINY NIGHT—Eddie Rabbitt** Elektra 47066	9	9	15	**FULL MOON—The Charlie Daniels Band ●** Epic FE 36571	33	34	11	**ELVIS ARON PRESLEY**—Elvis Presley RCA CLPB-3699
★	16	9	**BROKEN TRUST**—Brenda Lee MCA 41322	34	7	12	**HARD TIMES**—Lacy J. Dalton Columbia 1-11343	10	8	24	**MUSIC MAN**—Waylon Jennings ● RCA AHL1-3602	34	38	37	**THERE'S A LITTLE BIT OF HANK IN ME**—Charley Pride RCA AHL1-3548
★	14	8	**YOU ALMOST SLIPPED MY MIND—Charley Pride** RCA 12100	★	40	6	**SOMEBODY'S KNOCKIN'**—Terri Biggs MCA 41309	★	19	81	**GREATEST HITS**—Waylon Jennings ▲ RCA AHL1-3378	★	NEW ENTRY		**LOOKIN' FOR LOVE**—Johnny Lee Asylum 6E 309
★	15	11	**TUMBLEWEED**—Sylvia RCA 12077	★	39	6	**LOVE CRAZY LOVE**—Zella Lehr RCA 12103	★	17	7	**LOVE IS FAIR**—Barbara Mandrell MCA 5136	36	30	53	**THE BEST OF EDDIE RABBITT**—Elektra 6E 235
13	13	10	**THE BOXER**—Emmylou Harris Warner Bros. 49651	37	10	11	**OVER THE RAINBOW—Jerry Lee Lewis** Elektra 47026	13	10	8	**THESE DAYS**—Crystal Gayle Columbia JC 36512	37	37	4	**SONGS I LOVE TO SING—Slim Whitman** Epic JE 36768
★	19	7	**TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band** Columbia 1-11369	38	18	13	**I BELIEVE IN YOU**—Don Williams MCA 41304	14	16	21	**HABITS OLD AND NEW—Hank Williams Jr.** Elektra/Curb 6E-278	38	24	12	**SMOOTH SAILIN'**—T.G. Sheppard Warner/Curb BSK 3423
★	17	6	**LOVERS LIVE LONGER—Bellamy Brothers** Warner/Curb 49573	★	51	3	**DOWN TO MY LAST BROKEN HEART**—Jamie Fricke Columbia 1-11384	15	11	22	**SAN ANTONIO ROSE—Willie Nelson and Ray Price** Columbia 36476	39	45	21	**FRIDAY NIGHT BLUES**—John Conlee MCA 3246
★	23	5	**THAT'S ALL THAT MATTERS TO ME—Mickey Gilley** Epic 9-50940	★	48	4	**CHEATIN' ON A CHEATER—Loretta Lynn** MCA 51015	16	20	18	**THAT'S ALL THAT MATTERS—Mickey Gilley** Epic JE 36492	40	44	30	**ASK ME TO DANCE**—Cristy Lane United Artists LT 1023
★	21	4	**ONE IN A MILLION**—Johnny Lee Asylum 47076	★	50	3	**NO ONE WILL EVER KNOW—Gene Watson** Capitol 4940	17	21	12	**SOUNDTRACK—Smokey And The Bandit 2** MCA 6106	41	31	14	**10th ANNIVERSARY—The Statler Brothers** Mercury SRM 5027
★	22	6	**THE BEST OF STRANGERS—Barbara Mandrell** MCA 51001	★	52	4	**GOODBYE MARIE**—Bobby Goldsboro CBS/Curb 5400	18	14	11	**PORTER AND DOLLY—Porter Wagoner and Dolly Parton** RCA AHL1 3700	42	35	6	**KILLER COUNTRY**—Jerry Lee Lewis Elektra 6E 261
★	24	6	**A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Charlie Rich** Elektra 47047	43	28	12	**OLD HABITS**—Hank Williams Jr. Elektra/Curb 47016	★	23	5	**HELP YOURSELF—Larry Gatlin & the Gatlin Brothers Band** Columbia JC 36582	43	43	31	**GIDEON**—Kenny Rogers ▲ United Artists LOO 1935
20	20	10	**NIGHT GAMES**—Ray Stevens RCA 12096	44	34	9	**ANOTHER TEXAS SONG**—Eddy Raven Dimension 1011	20	22	3	**TEXAS IN MY REAR VIEW MIRROR—Mac Davis** Casablanca NBLP 7239	44	32	101	**THE GAMBLER**—Kenny Rogers ▲ United Artists UA-LA 934-H
★	25	5	**A BRIDGE THAT JUST WON'T BURN**—Conway Twitty MCA 51011	★	61	2	**IF YOU GO, I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton** RCA 12119	21	15	23	**MY HOME'S IN ALABAMA**—Alabama RCA AHL1-3644	45	39	147	**TEN YEARS OF GOLD**—Kenny Rogers ▲ United Artists UA-LA 835-H
★	26	6	**TEXAS IN MY REAR VIEW MIRROR**—Mac Davis Casablanca 2325	46	38	12	**STEPPIN' OUT**—Mel Tillis Elektra 47015	★	27	2	**GREATEST HITS**—The Oak Ridge Boys RCA 5150	46	41	60	**KENNY**—Kenny Rogers ▲ United Artists LWAK 979
★	27	9	**NORTH OF THE BORDER—Johnny Rodriguez** Epic 9-50922	47	41	7	**FOOD BLUES**—Bobby Bare Columbia 1-11365	23	13	10	**RAZZY**—Razzy Bailey RCA AHL1 3688	47	47	2	**LOOKIN' GOOD**—Loretta Lynn MCA 5148
24	5	13	**THEME FROM THE DUKES OF HAZZARD**—Waylon Jennings RCA 12067	★	59	4	**BLUE BABY BLUE**—Lynn Anderson Columbia 1-11374	24	25	6	**HARD TIMES**—Lacy J. Dalton Columbia JC 36763	★	NEW ENTRY		**LIGHT OF THE STABLE—Emmylou Harris** Warner Bros. BSK 3484
★	35	4	**I THINK I'LL JUST STAY HERE AND DRINK**—Merle Haggrad MCA 51014	★	55	4	**WILLOW RUN**—Randy Barlow Paid 110	25	26	132	**STAROUST**—Willie Nelson ▲ Columbia JC 35305	49	46	33	**MILSAP MAGIC**—Ronnie Milsap RCA AHL1-3563
				★	68	2	**DON'T FORGET YOURSELF—The Statler Brothers** Mercury 57037					50	50	2	**DREAMLOVERS**—Tanya Tucker MCA 5140

Give the gift of music.

1 LP This Week

GREATEST HITS

Kenny Rogers

Liberty LOO 1072

Industry Awaits Effects Of Reagan Landslide

• *Continued from page 1*

Says the Recording Industry Assn of America's president Stan Gortikov: "There will be differences in the lineups of committees we deal with on a regular basis, particularly the judiciary committees. Some agencies, for example the Copyright Royalty Tribunal, will stay the same. But it's too early to assess what effect the new people will have."

But Gortikov adds that "the fact that Reagan comes out of an entertainment background should make him sensitive to the peculiarities of our industry."

Geffen Records president Ed Rosenblatt agrees. "He won't be turned off by some of the madness of the record industry," he says.

Rosenblatt also echoes the sentiments of many in the arts, that a conservative trend in the country may spawn another generation of political activists who in turn might "take the industry out of the doldrums of the '70s and bring on new areas of creativity."

Assistance in preparing this story provided by Eliot Tiegel.

But from a business standpoint the bottom line will be the success or failure of Reagan's economic policies. So far investors have been jubilant. The New York Stock Exchange saw trading of an astounding 84 million shares the day after the election as the Dow rose more than 15 points.

Wall Street analysts say the direct effects of new policies should be no different for the record companies than for other sectors of the economy.

As for Reagan's economic policies, Ed Rosenblatt wonders how the new president will be able to carry out his announced tax cuts if on the one hand he also "wants 80 zillion dollars for missiles." If Reagan does cut taxes, that could mean more funds to be spent by the public in leisure time activities.

The industry may benefit from indirect effects. Says one analyst: "Maybe if there's no minimum wage for teenagers that might increase employment, and the kids might have more money to spend." He admits that this enters the realm of pure speculation. "Basically, I'd say the effect of the election would be neutral to the recording industry," the analyst concludes.

Although President Carter had close ties with the recording industry, particularly with Phil Walden of Capricorn Records and Joe Smith of Elektra/Asylum, RIAA president Gortikov says there was "no continuing dialog" between the White House and the industry.

"We had no problems with presidential attitudes," he says, "but our main dealings are with Congress. The Justice Dept. and the FBI have also been helpful, but that's part of their ongoing activities."

Reagan himself is not without recording ties. California Lt. Gov. Mike Curb is a political ally of Reagan's, as well as a label owner. He could well emerge as a liaison between the White House and the industry, insiders believe.

In fact Curb was among the show business notables who attended the victory gathering at Reagan's Republican headquarters in Los Angeles election eve.

Reagan lent Curb his muscle and support when Curb was running for office in 1978. (Curb is now mentioned as a leading conservative Republican candidate for California governor in 1982.)

The president-elect's pro-deregulation attitude should strengthen the current mood in the Federal Communications Commission to deregulate the broadcasting industry.

The Reagan administration will also have to come to terms with the powerful importation of audio and video hardware from the Orient and the matter of counterfeiting and piracy of copyrighted properties in audio and video formats.

And as the first movie actor to be elected president, Reagan may have a strong appreciation for the problems of illegal duplication of films for the home video market, since some of these movies may in fact be ones in which he starred.

LOOK AS GOOD AS GOLD

To The Tune of A Quarter of a Million Readers.*

Issue Date: December 20, 1980
Distributed to Industry: December 15, 1980
Advertising Deadline: November 28, 1980

That kind of reach can be worth its weight in platinum. And you can carry that kind of weight in Billboard's Year-End Awards Issue.

Featuring the industry's most comprehensive and respected charts in every major musical category, TALENT IN ACTION '80 is the most sought-after issue of the year. It tells the total success story of all the top talent... and all the labels, publishers and producers who make it happen.

And this year's TALENT IN ACTION will be out early for radio, retailers and all foreign licensees to capitalize on. In time to acknowledge your firm's recording achievements for maximum programming impact and worldwide image promotion.

Put your TALENT IN ACTION in Billboard's biggest. Contact your advertising representative today.

*Based on audited ABC statement and estimated passed along readership

Billboard®

		SMILIN'—Carrie Lucas Solar (12-inch) YD 12015
11	11	**THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/COLD LOVE**—Donna Summer Geffen (LP) GHS 2000
12	18	**IT'S A WAR/AHJIA**—Kano Emergency (LP/12-inch*) EM 7505/EMS 6512
13	26	**ALL MY LOVE**—L.A.X. Prelude (12-inch) PRLD 604
14	8	**WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE**—Devo Warner (LP/12-inch*) BSK 3435
15	14	**FUNTIME**—Peaches & Herb Polydor (7-inch) PD 2115
16	21	**LET'S GET FUNKY TONIGHT**—Evelyn "Champagne" King RCA (LP) AFL1-3543
17	7	**ANOTHER ONE BITES THE DUST**—Queen Elektra (LP) 6E-513
18	19	**BOOGIE TO THE BOP**—Mantus SMI (LP) SM 7003
19	20	**MORE BOUNCE TO THE OUNCE**—Zapp Warner (LP) BSK 3463
20	40	**EVERYBODY GET DOWN**—Mouzon's Electric Band Vanguard (12-inch) SPV 36
21	36	**MASTER BLASTER**—Stevie Wonder Tamla (7-inch) 54317
22	NEW ENTRY	**ACTION SATISFACTION/GET DOWN, GET DOWN**—Melody Stewart Roy B. Records/Brasilia (12-inch) RBDS 2512
23	30	**FASHION/ASHES TO ASHES**—Davide Bowie RCA (LP) AQL1-3647
24	31	**SLEEPWALK**—Ultravox Chrysalis (LP) CHR 1296
25	41	**THE REAL THING**—Narada Michael Walden Atlantic (LP) SD 16079
26	43	**CROSS EYED AND PAINLESS**—The Talking Heads Sire (LP) SRK 6095
27	28	**HOT LEATHER**—Passengers Uniwave (LP) import
28	NEW ENTRY	**CELEBRATE**—Kool & The Gang De-Lite (LP) DSR 9518
29	13	**FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne Arista (LP/12-inch*) GRP 5008
30	32	**GIVE IT ON UP (If You Want To)**—Mtume Epic (12-inch) 48-50918
41	39	**FREEDOM**—Grand Master Flash Sugarhill (12-inch) SH 549
42	NEW ENTRY	**EVERYBODY**—Instant Funk Salsoul (LP) SA 8536
43	NEW ENTRY	**MONDO MAN**—Roni Griffith Vanguard (12-inch) SPV 37
44	52	**SPACE INVADER**—Playback Arista (12-inch) DP 2201
45	57	**TURNING JAPANESE**—The Vapors United Artists (LP) T-1049
46	27	**PARTY VIBES/SHAME, SHAME, SHAME**—Ike & Tina Turner Fantasy (LP) F-9597
47	35	**FEEL GOOD, PARTY TIME**—J.R. Funk Brass/Brasilia (12-inch) 2511
48	44	**NIGHT CRUISER/GROOVITATION**—Deodato Warner (LP) WBSK 3467
49	NEW ENTRY	**WHAT CHA DOIN'**—Seawind A&M (LP) SP 12131
50	53	**COULD YOU BE LOVED**—Bob Marley & The Wailers Island (LP) ILPS 49547
51	33	**YOUR EYES/IN THE FOREST/DANCE ALL NIGHT**—Baby O' Baby O' Records (LP) BO 1000
52	48	**JUST LET ME DANCE**—Scandal SAM (12-inch) S-12333
53	34	**GIVE ME THE NIGHT**—George Benson Warner/Qwest (LP/12-inch*) HS 3453
54	NEW ENTRY	**ENOLA GAY**—Orchestral Manoeuvers In The Dark Din Disc (7-inch) import
55	NEW ENTRY	**JUST HOLDING ON**—Ernie Watts Elektra (LP) 6E-285
56	59	**S.O.S.**—The S.O.S. Band Tabu (LP) NJZ 36332
57	54	**I STRIP YOU/FEAR**—Easy Going Importe/12 (MAX) 33) MP 307
58	NEW ENTRY	**REMOTE CONTROL**—The Reddings Believe In A Dream Records (7-inch) ZS9-05600
59	NEW ENTRY	**INDIA/PULSE/WE LOVE YOU/FLOWERS**—Psychedelic Furs Columbia (LP) NJC 36791
60	NEW ENTRY	**THROW DOWN THE GROOVE**—Bohannon Phase II Records (LP) JW 36867

*NON COMMERCIAL 12-inch

Give the gift of music.

1 Single This Week

SHOOT YOUR BEST SHOT/ IT DON'T HURT NO MORE

Linda Clifford

RSO (LP) RS-1-3087

Billboard Survey For Week Ending 11/15/80

[illegible] All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP 50 Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆1	2	7	**LADY** Kenny Rogers Liberty 1380 (Brockman ASCAP)
2	1	11	**WOMAN IN LOVE** Barbra Streisand Columbia 1 11364 (Stigwood/Unichappell BMI)
☆3	4	5	**NEVER BE THE SAME** Christopher Cross Warner Bros 49580 (Pop N Roll ASCAP)
☆4	5	6	**MORE THAN I CAN SAY** Leo Sayer Warner Bros 49565 (Warner Tamerlane BMI)
☆5	6	7	**WITHOUT YOUR LOVE** Roger Daltrey Polydor 2171 (H G ASCAP)
6	3	10	**COULD I HAVE THIS DANCE** Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
7	7	8	**ON THE ROAD AGAIN** Willie Nelson Columbia 1 11351 (Willie Nelson BMI)
☆8	9	4	**SUDDENLY** Olivia Newton-John/Cliff Richard MCA 51007 (John Farrar BMI)
☆9	12	3	**LOVE ON THE ROCKS** Neil Diamond Capitol 4939 (Stonebridge/EMA Suisse ASCAP)
10	8	13	**NEVER KNEW LOVE LIKE THIS BEFORE** Stephanie Mills 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
☆11	14	7	**I BELIEVE IN YOU** Don Williams MCA 41304 (Cook House, BMI)
☆12	20	3	**GUILTY** Barbra Streisand & Barry Gibb Columbia 11 11390 (Stigwood/Unichappell BMI)
☆13	28	3	**EVERY WOMAN IN THE WORLD** Air Supply Arista 0564 (Pendulum/Unichappell, BMI)
14	10	12	**LOOK WHAT YOU'VE DONE TO ME** Boz Scaggs, Columbia 1 11349 (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)
15	15	6	**YOU'VE LOST THAT LOVIN' FEELING** Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI BMI)
16	13	12	**HE'S SO SHY** Pointer Sisters Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow BMI)
17	11	13	**XANADU** Olivia Newton-John/Electric Light Orchestra MCA 41285 (Jet/Enart BMI)
18	18	6	**IF YOU EVER CHANGE YOUR MIND** Crystal Gayle, Columbia 1 11359 (Dawn Breaker, BMI/Silver Nightingale ASCAP)
19	16	16	**NO NIGHT SO LONG** Dionne Warwick Arista 0527 (Irving BMI)
20	17	11	**REAL LOVE** The Doobie Brothers, Warner Bros 49503 (Tauripin Tunes/Monosteri/April, ASCAP)
21	19	9	**IF THIS IS LOVE** Melissa Manchester Arista 0551 (Unichappell/Rockal BMI)
22	24	7	**DREAMING** Cliff Richard EMI America 8057 (ATV/BMI/Hare Blue ASCAP)
23	22	14	**JESSE** Carly Simon Warner Bros 49518 (Quakenbush/Badeye, ASCAP)
24	23	10	**MIDNIGHT ROCKS** Al Stewart Arista 0552 (Frabjous/Approximate, BMI)
☆25	32	3	**ONE TRICK PONY** Paul Simon Warner Bros 49601 (Paul Simon BMI)
26	25	8	**WHO'LL BE THE FOOL TONIGHT** Larsen-Feiten Band, Warner Bros 49282 (Bull Feiten, BMI)
☆27	38	2	**IT'S MY TURN** Diana Ross Motown 1496 (Colgems-EMI/Prince St, ASCAP/Unichappell/Begonia Melodies BMI)
28	21	15	**DON'T ASK ME WHY** Billy Joel Columbia 1 11331 (Impulsive/April ASCAP)
29	29	14	**UPSIDE DOWN** Diana Ross (Chic, BMI) Motown 1494
☆30	40	2	**EASY LOVE** Dionne Warwick Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
31	26	15	**LATE IN THE EVENING** Paul Simon Warner Bros 49511 (Paul Simon BMI)
32	27	9	**OUT HERE ON MY OWN** Irene Cara, RSO 1048 (MGM BMI/Variety, ASCAP)
★33	43	2	**MORNING MAN** Rupert Holmes MCA 51019 (WB-Holmes Line Of Music, ASCAP)
34	31	18	**YOU'RE THE ONLY WOMAN** Ambrosia, Warner Bros 49508 (Rubicon, BMI)
35	37	5	**LET ME BE YOUR ANGEL** Stacy Lattisaw Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)
36	33	19	**SOMEONE THAT I USED TO LOVE** Natalie Cole Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista ASCAP)
37	44	2	**I'M HAPPY THAT LOVE HAS FOUND YOU** Jimmy Hall Epic 9 50931 (ATV BMI)
☆38	NEW ENTRY		**I LOVE A RAINY NIGHT** Eddie Rabbitt Elektra 47066 (Debdave/Briarpatch BMI)
39	45	3	**GOODBYE MARIE** Bobby Goldsboro CBS/Curb 5400 (Music [illegible] Combine BMI)
★40	NEW ENTRY		**EVERYBODY'S GOT TO LEARN SOMETIME** The Korgis Asylum 47055 (Elektra) (Warner Bros ASCAP)
41	36	14	**YOU'LL ACCOMP'NY ME** Bob Seger & The Silver Bullet Band Capitol 4904 (Gear, ASCAP)
42	42	6	**MIDNIGHT RAIN** Poco MCA 41326 (Tarantula ASCAP)
43	34	16	**HEY THERE LONELY GIRL** Robert John EMI America 8049 (Famous ASCAP)
44	35	20	**FIRST TIME LOVE** Livingston Taylor Epic 9 50894 (Bail & Beer ASCAP)
45	NEW ENTRY		**IF YOU SHOULD SAIL** Nielsen/Pearson Capitol 4910 (Third Story/Poorhouse BMI)
46	49	2	**IS THIS THE WAY OF LOVE** Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
47	NEW ENTRY		**SEQUEL** Harry Chapin Boardwalk 8 5700 (CBS) (Chapin BMI)
48	NEW ENTRY		**SEASONS** Charles Fox Handshake 85307 (Live/Charles Fox BMI)
49	41	8	**HOW DO I SURVIVE** Amy Holland Capitol 4884 (April/Paul Bliss ASCAP)
50	39	4	**LIVE EVERY MINUTE** Ali Thomson A&M 2260 (Almo ASCAP)

[illegible] awarded to those products showing greatest upward movement on the current week's chart (Prime [illegible] those products showing greatest airplay strength ● Recording Industry Assn Of America seal [illegible] indicated by dot) ▲ Recording Industry Assn of America seal of certification [illegible] indicated by triangle)

Classical

Phoenix Store's Unique Ambience

Sumptuous & Sophisticated Outlet Opens Thanksgiving

By ALAN PENCHANSKY

CHICAGO The new 3,000 square foot classical specialty store opened by Associated Distributors of Phoenix ranks as one of the U.S.' most sophisticated classical shops.

Finishing touches on the sumptuously decorated specialty outlet are being completed this month, and Associated's Angela Singer has targeted a Thanksgiving grand opening.

Singer and husband Leonard operate the independent distributorship and the Circles and Hollywood Records and Tapes chains in Arizona.

The new store, Circles Classical, adjoins Associated's full-line pop Circles outlet near downtown Phoenix.

Angela Singer, the retail division's operations manager, says a major effort went into creating a separate and unique ambience for the classical store, part of a 21,000-square-foot building owned by Associated.

"As you go through the revolving door you come into a completely separate store," she explains. "All of the bins are custom made cocoa brown with silver trim. The carpeting is thick and lush."

Circles Classical opened its doors in June and recently hosted a James Galway in-store appearance for RCA. However, the store's christening has been postponed pending completion of decor and store appointments.

"There's a step-up for the opera section, and a whole wall with built in shelves for tapes, which are open," remarks Singer.

The revolving door was removed from a New York building set for demolition, and there also are planters with live plants and a silvered ceiling.

"It's finished enough that our customers love it," Singer says, beaming.

She plans to invite Arizona dignitaries to the opening and is hoping to lure some major classical artists to join the festivities.

"Even the governor shops in our store," she explains.

Inventory at Circles Classical is placed at about $150,000 at cost, and reportedly will be enlarged to bring in more "offbeat" lines.

Circles classical merchandising director Gene Benyas believes the new store offers one of the country's most attractive environments for shopping records. Benyas was brought in by Circles from San Francisco where he formerly was a classical product specialist with the Odyssey Records chain.

"I helped open the Odyssey store in San Francisco. It was the most beautiful record store in the world.

"This is the only other store I have been in that can remotely match it," Benyas maintains.

Explains Benyas: "There's very little use of signs. The colors are all dark, earth tones, brown."

The store's attractiveness also is enhanced by recessed lighting and special hand made divider cards.

Benyas says up-scale Phoenix residents travel regularly, and some classical record buffs have preferred to do their shopping in larger markets. It's a habit Benyas and Singer are out to reverse.

"Customers have said to me, 'In the past I couldn't get what I wanted,'" Benyas explains.

"They waited until they got to L.A. to buy it.

"What we're trying to do is establish a high level operation here and show people what can be done."

Singer believes Phoenix's level of sophistication is close to that of big Metro areas, and buying habits roughly parallel New York and L.A.

"All the people here have come from Chicago and New York," she advises. "Many people from California moved here."

In Phoenix, classical product is advertised in newspapers and on KHEP-FM, a 24-hour per day fine arts station.

All three Arizona Circles stores carry full-line classics, and Benyas is in charge of the chain's buying.

BARENBOIM'S BERLIOZ—Berlioz' dramatic symphony "Romeo And Juliet" is Daniel Barenboim's latest DG recording, featuring singers Yvonne Minton, Francisco Araiza and Jules Bastin with chorus and the Orchestre de Paris. Here the first copy is presented by DG head producer Gunther Breest to Barenboim.

Classical Notes

Angel Records wants to remind consumers its pressings today are without pops, ticks and other distressing side effects, and a new advertising campaign is in the works. The decision came at the recent EMI/Angel North American classical conference held in Hollywood. "It's time at the consumer level to make some noise about our new pressings," Angel sales manager Lee Smith remarks. "We're going to launch a campaign to let people know." Pressing is done in Phoenix by Wakefield Manufacturing.

Claude Bolling's album for French Phonogram of Mozart works performed in jazz style will be released in the U.S. by Philips. **"Eine Kleine Nachtmusik"** is one of the selections.

Keynote magazine, published by New York station **WNCN-FM**, is asking its record critics to pick the "sleepers of 1980"—the best classical albums that got overlooked during the year.

Gustav Holst's **"The Planets"** has been chosen by conductor **Leonard Slatkin** for his next **Telarc** recording. Slatkin is the St. Louis Symphony's music director. ... Look for an audiophile pressing of **CBS' "Switched On Bach"** album early next year.

Pioneer classical music stations **WQXR** and **WQXR-FM** inaugurated 24-hour broadcast schedules Oct. 20, joining **WNCN-FM** and **WNYC-FM** in airing concert music throughout the night in the New York City area. ... **Minnesota Public Radio** will originate a live NPR satellite feed from King's College Chapel in Cambridge, England, Dec. 24. It will be a presentation of the traditional **"The Festival Of Nine Lessons And Carols"** Christmas program. The broadcast's host will be conductor **Neville Marriner**.

The 1980-81 Denver Symphony season has been scratched after failure of management and the musicians' union to agree on a new contract. The orchestra had set a Nov. 2 deadline for completion of negotiations. ... **ASCAP** is awarding two special $1,000 scholarships in honor of **Aaron Copland's** 80th birthday. The **Aspen Music School** and **Berkshire Music Center** will administer the grants.

Twenty three year old San Diego Symphony bassoonist **Judith P. LeClair** will become the New York Philharmonic's only woman principal next season. She's been appointed to replace the retiring **Manuel Zegler.** ... **KUSC-FM** announcer **Richard Capparela** includes examples from the Baroque era in the first installment of his new contemporary music series, **"Soundscapes,"** airing Wednesdays at 8 P.M. in L.A. "In order to put new music into perspective," says Capparela, "the premier broadcast will include earlier music and will range from Biber and Couperin to Cage and Partch, with a hearty portion of Beethoven and Wagner along the way."

Philly's Robb Returns To Promotions

PHILADELPHIA—James R. Robb, who closed the doors on his classical concert promotions two seasons ago, is back again this season, again operating his Performing Arts Society of Philadelphia.

Robb hit a financial snag when Vladimir Horowitz was cancelled a day before the concert when the pianist failed to sign a contract. The matter is still in the courts.

For his return as concert promoter, Robb is starting out with Andre Watts' piano recital at the 3,000-seat Academy of Music next April 10, and a series of chamber music at the 1,500-seat Town Hall.

The 1980-81 Chamber Music Series [illegible] Sunday evenings and two Saturday evenings, kicked off Sunday Oct. 26 with the Tokyo String Quartet, followed Saturday (8) by I Musici with violinist Pina Carmirelli, and the American String Quartet on Nov. 30. Dates in 1981 include the New World String Quartet, March 8, Ciompi String Quartet, April 5, and for both Saturday and Sunday (May 2 & 3), the Guarneri String Quartet.

MAURIE ORODENKER

Sills' 3-Disk Set

CHICAGO—Singer Beverly Sills' stage retirement is saluted in a three-record set from Angel Records, part of the November release. "Beverly Sills: A Farewell" contains highlights from the singer's Angel catalog along with a Sills color poster and lavishly illustrated libretto booklet.

Billboard

Survey For Week Ending 11/15/80
(Published Once A Month)

Best Selling Classical LPs™

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number
1	1	27	**PAVAROTTI'S GREATEST HITS** London. PAV 2003/4
2	3	49	**PACHELBEL: Kanon** Paillard Chamber Orchestra, RCA ERL 1 5468
3	2	53	**O SOLE MIO: Neapolitan Songs** Pavarotti, London DS 26540
4	6	114	**BRAVO PAVAROTTI: Pavarotti** London PAV 2001
5	4	249	**JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano** Columbia M 33233
6	11	109	**HITS FROM LINCOLN CENTER: Pavarotti** London OS 26577
7	5	14	**BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano** Rampal, Bolling, Laguya. Columbia M/MT 35864
8	15	88	**ARNIE'S SONG: Galway** National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
9	7	36	**SONG OF THE SEASHORE: James Galway** RCA ARL 1-3534
10	18	5	**VERDI: Stiffelio** Sass, Carreras, Manuguerra, Ganzarolli, DRF Orchestra (Gardelli), Philips 6769 039
11	12	5	**BRAHMS: Double Concerto** Perlman/Rostropovich, Angel 37680
12	18	14	**SOMETIMES WHEN WE TOUCH. Cleo Laine & James Galway** RCA ARL1-3628
13	NEW ENTRY		**HANDEL: Royal Fireworks Music** Academy Of St. Martin, Philips 9500768
14	22	9	**MUSSORGSKY: Pictures At An Exhibition** Cleveland Orchestra (Maazel), Telarc Digital DG 10042
15	8	14	**SAINT-SAENS: SYMPHONY NO. 3, "ORGAN"** Philadelphia Orchestra (Ormandy), Telarc Digital 10051
16	23	18	**MOZART: The Symphonies Vol. III** Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D16D03
17	NEW ENTRY		**HANDEL: Water Music** Academy Of St. Martin-In The Fields (Marriner), Philips 9500691
18	14	14	**BRAHMS: Violin Concerto** Perlman, Angel Q 37286
19	NEW ENTRY		**BOLERO** Los Angeles Philharmonic (Mehta), London CS7132
20	13	123	**RAMPAL: Japanese Melodies for Flute & Harp** Rampal & Laskine, Columbia M 34568
21	24	5	**BEETHOVEN: Triple Concerto** Mutter, Ma, Zeltser. Berlin Philharmonic (Karajan), DG 2531 262
22	NEW ENTRY		**MOZART: The Magic Flute** Karajan, DG 2741001
23	30	5	**VERDI: La Traviata** Callas, Angel ZBX 3910
24	17	40	**TCHAIKOVSKY: 1812 Overture** Cincinnati Orchestra (Kunzel), Telarc Digital 10041
25	29	27	**BARTOK: Piano Concertos** Pollini, DG 2530 961
26	27	96	**BOLLING: Suite For Violin & Jazz Piano** Zukerman/Hedguer, Columbia M 35128
27	9	9	**SHOSTAKOVICH: Symphony No. 5** New York Philharmonic (Bernstein), CBS IM 35854
28	NEW ENTRY		**POPS IN SPACE** The Boston Pops (Williams), Philips 9500921
29	NEW ENTRY		**HANDEL: Messiah** Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D18N0 3
30	36	31	**THE GREATEST HITS OF 1723** Philharmonia Virtuosi (Kapp), Columbia M 35821
31	26	49	**TCHAIKOVSKY: Violin Concerto** Perlman. Philadelphia Orchestra (Ormandy). Angel SZ 37640
32	NEW ENTRY		**WILLIAMS: The Empire Strikes Back** Chalfont Digital SDG313
33	20	14	**SPANISH ALBUM. Perlman** Angel SZ 37590
34	19	14	**DVORAK: "New World" Symphony** Vienna Philharmonic (Kondrashin). London Digital LPR 10011
35	40	18	**BEETHOVEN: Complete Symphonies** Vienna Philharmonic (Boehm), DG 2740 216
36	16	14	**JAPANESE FOLK MELODIES: Rampal** Flute. Columbia M35862
37	21	27	**BOLLING: Guitar & Jazz Concerto** Romero & Shearing. Angel Digital DS 37327
38	35	18	**STRAUSS: Four Last Songs** London Symphony Orchestra (Davis), Columbia M25140
39	31	27	**DEBUSSY: Images** London Symphony Orchestra (Previn). Angel Digital DS-37674
40	38	27	**MUSIC FROM KRAMER VS. KRAMER** Columbia M30672

NEW MUSIC—ASCAP's Symphonic and Concert Workshop holds a panel discussion on recording contemporary music. Workshop sessions are free of charge and open to composers. Pictured left to right are panel members David Hall, curator of Rodgers and Hammerstein Archives; Martin Bookspan, moderator and workshop coordinator; Leonard Marcus, editor and writer; Arthur Cohn of C. Fischer and Co.; Harold Faberman, composer and conductor; Herman Krawitz, New World Records president; Tom Frost, CBS Records consultant.

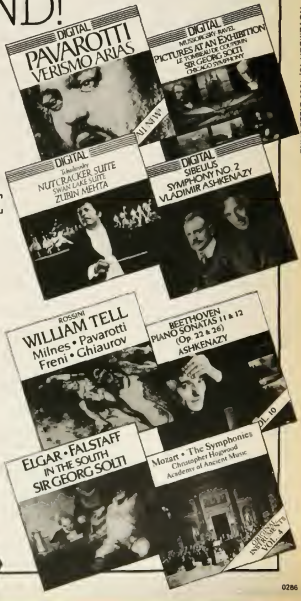
THE BEST SOUNDS AROUND!

NEW LONDON DIGITAL

THE #1 AUDIOPHILE LABEL

NEW LONDON

THE #1 CLASSICAL LABEL



LONDON (ffrr)
THE FREQUENCY RANGE RECORD

Counterpoint

Bell, Creed Resuming Their Link

By JEAN WILLIAMS

LOS ANGELES—After nearly five years of pursuing separate careers, Thom Bell and Linda Creed have reteamed

The duo recently completed a self-titled LP by Liberty/UA recording artist Eloise Laws.

This is Creed's second project with Laws. The first was when the singer was signed to ABC Records. Bell handled the arrangements and conducted the MFSB Orchestra. Creed took care of the production end. She also penned four tunes on the album.

Creed moved to the West Coast a few years ago after the lyricist and Bell decided to split. She moved back to Philadelphia and out of the music industry a couple of years ago, deciding to devote time to her family.

Bell on the other hand was stationed in Seattle for the past few years where he continues to maintain his base

Bell and Creed dug into their bag of past hits to include a couple on Laws' LP—"You Are Everything" and "If I Don't Watch Out," both popularized by the Stylistics.

The last Bell/Creed collaboration was for the Spinners' "Rubberband Man."

Featured on "You Are Everything" is Carl Helm, an executive at WDAS-AM in Philadelphia.

Although Helm has been at WDAS in several capacities for a number of years, he is no stranger to the recording studio.

Helm was one of the studio background singers on most of the Stylistics recordings when Bell produced the group

Other studio background singers for the Stylistics were Kenny Gamble, president of Philadelphia International Records, Bell and Creed. They also recorded with Johnny Mathis when Bell produced his album

This time, however, Helm is at the front sharing vocal chores on the cut with Laws.

Laws joined Liberty/UA through Vernell Johnson at EMI. It was Johnson who brought Creed and Laws back together

In addition to Laws, Creed is looking to jump back into the music industry with both feet. She plans to start writing for and working with several artists.

* * *

Recording artists are taking part in the search for killer(s) of 11 slain black Atlanta children and helping to locate four missing youngsters

Isaac Hayes and Curtis Mayfield are among the entertainers taping television spots in Atlanta urging persons with information concerning the missing children or their killer(s) to notify police.

The reward for information leading to the arrest and conviction of the murderer(s) has leaped to $100,000.

* * *

Johnnie Wilder, founder and former lead singer with Heatwave, invited a host of Dayton artists to his home for a listening party Thursday (6).

Wilder, who is a quadriplegic paralyzed from the neck down, debuted

(Continued on page 65)

Billboard® Hot Soul Singles™

Survey For Week Ending 11/15/80

© Copyright 1980, Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist Label) (Publisher Licensee)
1	1	9	MASTER BLASTER—Stevie Wonder (S Wonder) Tamla 54317 (Motown) (Jobete/Black Bull ASCAP)
2	3	7	LOVELY ONE—The Jacksons (M Jackson R Jackson) Epic 9 50938 (Ranjack, Mijac BMI)
3	2	13	MORE BOUNCE TO THE OUNCE—Zapp (R Troutman) Warner Bros 49534 (Rubber Band, BMI)
4	4	16	FUNKIN' FOR JAMAICA—Tom Browne (T Browne T Smith) Arista GRP 2506 (Thomas Browne/Roaring Fork BMI)
5	5	13	ANOTHER ONE BITES THE DUST—Queen ● (Deacon) (Queen Beechwood BMI) Elektra 47031
6	6	10	I'M COMING OUT—Diana Ross (B Edwards N Rodgers), Motown 1491 (Chic BMI)
7	15	5	LOVE T.K.O.—Teddy Pendergrass (C Womack G Nobels) P.I.R. 9 3116 (Assorted BMI)
8	9	7	UPTOWN—Prince (Prince) Warner Bros 49559 (Ecnirp BMI)
9	10	12	I NEED YOUR LOVIN'—Teena Marie (T Marie) Gordy 7189 (Motown) (Jobete ASCAP)
10	17	5	CELEBRATION—Kool & The Gang (R Bell Kool & The Gang) De Lite 807 (Mercury) (Delightful/Fresh Start BMI)
11	7	15	WHERE DID WE GO WRONG—L.T.D. (S Dees J.L. Osborne) A&M 2250 (Irving BMI/Almo/McRovscod ASCAP)
12	8	8	LET ME TALK—Earth, Wind and Fire (M White V White L Dunn A McKay R Johnson P Bailey) ARC/Columbia 1 11366 (Saggifire/Verdangel/Cherubim Sire G Trim/Steelchest, ASCAP)
13	11	16	LET ME BE YOUR ANGEL—Stacy Lattisaw (N M Walden B Hull) Cotillion 46001 (Atlantic) (Walden/Gratitude Sky ASCAP/Cotillion/Brass Heart BMI)
14	12	16	HE'S SO SHY—Pointer Sisters (T Snow C Weil) Planet 47916 (Elektra) (ATV Mann & Weil Braintree/Snow BMI)
15	13	20	WIDE RECEIVER—Michael Henderson (M Henderson R Jacobs) Buddah 622 (Arista) (Electrocord ASCAP)
16	16	15	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J Mtume R Lucas) 20th Century 2460 (RCA) (Frozen Butterfly BMI)
17	23	6	LOVE X LOVE—George Benson (R Temperton) Warner Bros/Qwest 49570 (Rodsongs ASCAP)
18	22	8	THE WANDERER—Donna Summer (G Moroder D Summer) Geffen 49563 (Warner Bros) (Cafe Americana/Revelation Ed Intro/Intersong ASCAP)
19	19	11	HURRY UP THIS WAY AGAIN—Stylistics (D Wansel C Biggs) TSOP 9 4789 (CBS) (Assorted BMI)
20	20	8	S.O.S.—S.O.S. Band (S.O.S. Band Sigidi) Tabu 9 5526 (CBS) (Interior BMI)
21	24	8	KID STUFF—Lenny White (L White D.A. Miller Jr J.S. Anderson E Martinez) Elektra 47043 (Mchoma BMI)
22	18	13	HERE WE GO—Minnie Riperton (Riperton Rudolph Phillips) Capitol 4902 (Dickie Bird/Art Phillips BMI)
23	21	13	PUSH PUSH—Brick (R Hargis E Irons R Nevins R Ransom J Brown) Bang 9 4813 (CBS) (W.B./Good High ASCAP)
24	31	6	REMOTE CONTROL—Reddings (N Mann B Beard C Fortune) Believe In A Dream 9 5600 (CBS) (Last Colony/Band Of Angels BMI)
25	30	6	WHEN WE GET MARRIED—Larry Graham (D Hogan) Warner Bros 49581 (Big Seven BMI)
26	26	7	THE REAL THANG—Narada Michael Walden (N M Walden B Hull C Rust) Atlantic 3764 (Walden/Gratitude Sky ASCAP/Brass Heart/Cotillion, BMI)
27	25	10	NOW THAT YOU'RE MINE AGAIN—Spinners (M Zager) Atlantic 3757 (Sumac BMI)
28	27	15	I TOUCHED A DREAM—The Dells (E Record) 20th Century 2467 (RCA) (Angelshell/Six Continents BMI)
29	29	10	FREEDOM—Grand Master Flash And The Furious 5 (T Armstrong B Smith Furious 5 S Robinson) Sugarhill 549 (Maloco/Thompson Weekly/Sugarhill)
30	42	4	KEEP IT HOT—Cameo (L Blackmon A Lockett) Chocolate City 3219 (Casablanca) (Better Days BMI Better Nights ASCAP)
31	28	10	TAKE IT TO THE LIMIT—Norman Connors (P St. James) Arista 0548 (Tambeat BMI)
32	37	7	THROUGHOUT YOUR YEARS—Kurtis Blow (W Waring J B Moore R Brown) Mercury 76083 (Original JB/Neutral Gray ASCAP)
33	32	10	HEROES—Commodores (L Richie D Jones) Motown 1495 (Jobete/Commodores Entertainment, ASCAP)
34	35	8	OOH CHILD—Lenny Williams (S Vincent) MCA 41306 (Kama Sutra/Sleeping Sun BMI)
35	41	6	FUNKDOWN—Cameron (B Muller) Salsoul 2129 (RCA) (One To One ASCAP)
36	36	10	HOW SWEET IT IS—Tyrone Davis (B Holland L Dozier E Holland) Columbia 1 11344 (Stone Agate ASCAP)
37	34	9	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King (T Life H Ali R Hadi E King) RCA 12075 (Mills & Mills/Six Continents/Aquelee BMI)
38	38	7	HOLD ON—Natalie Cole (Cole M Yancy R Yancy) Capitol 4924 (Chappell Jay's Enterprises/Cole arama ASCAP/BMI)
39	39	8	THE TILT—7th Wonder (N Beard O Stokes) Chocolate City 3212 (Casablanca) (Spectrum VII Mykindamusic, ASCAP)
40	40	7	EVERYTHING WE DO—Rene & Angela (R Moore A Winbush) Capitol 4925 (Moore And Moore BMI)
41	53	4	LOOK UP—Patrice Rushen (Rushen Mims Brown) Elektra 47067 (Baby Fingers/Mims/Shownbrovee/ASCAP)
42	47	6	I GO CRAZY—Lou Rawls (P Davis) P.I.R. 9 3114 (CBS) (Web IV BMI)
43	50	5	LOVE UPRISING—Tavares (R Moore A Winbush) Capitol 4933 (Moore And Moore/Right BMI)
44	43	9	WALK AWAY—Donna Summer (P Bellotte H Faltermeyer) Casablanca 2300 (Rick's Music/Rightsong BMI)
45	82	2	I'LL NEVER FIND ANOTHER—Manhattans (L Graham P Richmond), Columbia 11 11390 (Content BMI)
46	14	21	GIVE ME THE NIGHT—George Benson (R Temperton) Warner Bros/Q West 49505 (Rodsongs ASCAP)
47	54	5	HOW LONG—Lipps Inc. (P Carrack) Casablanca 2303 (Anchor ASCAP)
48	68	3	HAPPY ANNIVERSARY—Ray, Goodman & Brown (H Ray A Goodman W Brown L Walter V Castellano) Polydor 2135 (Dark Cloud/H.A.B. BMI)
49	49	5	GET READY, GET SET—Chaka Khan (E Chase R Anderson B Heberman A Jacobson) Warner Bros 49571 (ATV BMI)
50	66	3	GANGSTERS OF THE GROOVE—Heatwave (R Temperton) Epic 19 50945 (Rodsongs ASCAP)
51	63	4	BOURGIE, BOURGIE—Gladys Knight & The Pips (N Ashford V Simpson), Columbia 1 11375 (Nick O Val ASCAP)
52	60	5	ONE IN A MILLION—Dee Dee Bridgewater (I Ericksen T Bell) Elektra 47064 (Bellboy BMI)
53	61	4	REAL PEOPLE—Chic (B Edwards N Rodgers), Atlantic 3768 (Chic BMI)
54	55	6	FUN CITY—Vernon Burch (V Burch H Redmund L Rey) Chocolate City 3211 (Casablanca) (Rick's/Sand B Rightsong BMI)
55	62	5	LET'S DO IT AGAIN—Fatback (B Curtis F Demery) Spring 3015 (Polydor) (Clita BMI)
56	65	4	WHAT CHA DOIN'—Seawind (B Wilson M Vieha) A & M 0227 (Seawind/Black Bandana BMI)
57	57	6	I BELIEVE IN YOU—Idris Muhammad (H Jemmerson T DeZago) Fantasy 902 (Jonady BMI)
58	64	4	THE GLOW OF LOVE—Change (D Romani W Garfield M Malavasi), RFC 49582 (Warner Bros) (Little Macho Ara Pesh ASCAP)
59	59	5	THROW DOWN THE GROOVE—H. Bohannon (Bohannon) Phase II 2 5650 (Intersong April Bohannon ASCAP)
60	67	4	FREAK TO FREAK—Sweat Band (C Small J Washington G Slider, W Collins) Uncle Jam 9 9901 (CBS) (Rubber Band BMI)
61	69	3	HAPPY ENDINGS—Ashford & Simpson (N Ashford/V Simpson) Warner Bros 49594 (Nick O Val ASCAP)
62	71	2	LOVE OVER AND OVER AGAIN—Switch (B DeBarge R DeBarge) Gordy 7193 (Motown) (Jobete ASCAP)
63	73	3	SHOOT YOUR BEST SHOT—Linda Clifford (I Hayes M Hayes) Curtom RSO 1053 (Rightsong BMI)
64	72	3	HEAVENLY BODY—Chi-Lites (C Davis E Record) 20th Century 2472 (RCA) (Angelshell/Six Continents BMI)
65	75	3	PROVE IT—Michael Henderson (M Henderson) Buddah 623 (Arista) (Electrocord ASCAP)
66	81	2	IT'S MY TURN—Diana Ross (M Masser C Bayer Sager) Motown 1496 (Colgems EMI Prince St ASCAP/Unichappell/Begonia BMI)
67	79	3	DO ME RIGHT—Dynasty (W Shelby R Beard) Solar 12127 (RCA) (Spectrum VII/Mykinda Music ASCAP)
68	77	3	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J Johnson G Duke), Capitol 4932 (Mycenae/Conducive/ASCAP, BMI)
69	76	5	YOU DON'T KNOW LIKE I KNOW—Genty (I Hayes D Porter) Venture 133 (East Memphis BMI)
70	70	4	GET IT—Dramatics (R Banks E.A. Green) MCA 51003 (Conquistador/Baby Dump ASCAP)
71	80	3	DISTRACTED—Al Jarreau (A Jarreau) Warner Bros 49588 (Aljarreau BMI)
72	83	2	COULD I BE DREAMING—Pointer Sisters (T Lawrence M Henderson A Pointer) Planet 47920 (Elektra) (Tira BMI Canth ASCAP/Brown Tree BMI)
73	NEW ENTRY		WE NEVER SAID GOODBYE—Dionne Warwick (I Hayes A Anderson) Arista 0572 (Rightsong/Angela BMI)
74	84	2	I BELIEVE IN LOVE—Barry White (B White A Johnson S Hodman) Unlimited Gold 6 1420 (CBS) (Seven Songs/Sa Vette BMI)
75	85	2	IF YOU FEEL THE FUNK—LaToya Jackson (R Peterson D Pride) Polydor 2137 (Setta/Done Pride BMI)
76	86	2	SIZZLIN' HOT—Slave (S Washington M Adams R Turner D Webster F Miller S Arrington) Cotillion 46004 (Atlantic) (Slave Song/Cotillion BMI)
77	58	6	CAN'T FAKE THE FEELING—Geraldine Hunt (G Hunt, K Dyson) Prism 315 (Rebera/Proc/Hyoroton) (Memory Lane BMI)
78	88	2	MUG PUSH—Bootsy (P Collins, Bootsy G Clinton) Warner Bros 49599 (Rubber Band BMI)
79	NEW ENTRY		RAPP PAYBACK—James Brown (S Brown J Brown H Stallings) T.K. 1039 (Third World ASCAP)
80	87	2	LADY—Kenny Rogers (L Richie Jr) Liberty 1380 (Brockman ASCAP)
81	89	2	NEVER GONNA TELL IT—Philippe Wynne (G Clinton R Worrell) Uncle Jam 9 9900 (CBS) (Malbiz BMI)
82	90	2	SIDRA'S DREAM—Dave Valentin (D Bell) Arista/GRP 2506 (Mark Of Aries BMI)
83	NEW ENTRY		SHINE ON—L.T.D. (R Kerr J.L. Osborne R Osborne) A&M 2283 (Almo/McRovscod ASCAP/Irving/Buchanan Kerr BMI)
84	NEW ENTRY		FANTASTIC VOYAGE—Lakeside (F Alexander Jr N Beavers M Craig T McCain T Shelby S Shockley) Solar 12129 (RCA) (Spectrum VII/Circle ASCAP)
85	NEW ENTRY		UNITED TOGETHER—Aretha Franklin (C Jackson P Perry) Arista 0569 (Jays Enterprises/Baby Love/Chappell/Perren International Enterprises ASCAP)
86	NEW ENTRY		THE LOOK IN YOUR EYES—Maze Featuring Frankie Beverly (F Beverly) Capitol 4942 (Amazement BMI)
87	NEW ENTRY		ONCE IS NOT ENOUGH—O'Jays (B Sigler H Scales), TSOP 6-4791 (CBS) (Mighty Three BMI)
88	NEW ENTRY		LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J Jackson P.M. Jackson Jr) Motown 1499 (Jobete ASCAP Boots May BMI)
89	NEW ENTRY		INHERIT THE WIND—Wilton Felder (W Felder W Felder Jr O.R. Nix) MCA 51024 (Four Knights BMI)
90	NEW ENTRY		FEEL MY LOVE—Michael Wycoff (M Wycoff) RCA 12108 (Crystalene BMI)
91	NEW ENTRY		IN THE CENTER—Rodney Franklin (R Franklin) Columbia 1 11371 (Macaboom BMI)
92	45	9	REAL LOVE—Doobie Brothers (M McDonald P Henderson) Warner Bros 49503 (Tauripin Tunes/Monosteri/April, ASCAP)
93	74	5	FAMILY—Hubert Laws (H Laws) Columbia 1 11368 (Hulaws BMI)
94	33	18	SOUTHERN GIRL—Maze (F Beverly) Capitol 4891 (Amazement BMI)
95	46	13	SUNRISE—Slick (L Barry R Neale D Bernstein) Fantasy 892 (Parker/WMOT/Across the Miles BMI)
96	56	7	NOW YOU CHOOSE ME—Pleasure (N Phillips M Hepburn, B Hepburn) Fantasy 900 (Three Hundred Sixty ASCAP)
97	52	9	SIR JAM A LOT—Captain Sky (D.L. Cameron), TEC 768 (Iramingreg BMI)
98	44	17	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K Gamble L Huff) TSOP 9 4790 (CBS) (Mighty Three BMI)
99	51	19	UPSIDE DOWN—Diana Ross (B Edwards N Rodgers) Motown 1494 (Chic BMI)
100	78	4	LOVE WON'T LET ME WAIT—Jackie Moore (Eh Barrett), Columbia 1 11363 (Friday's Child/Mighty Three BMI)

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Indicated by triangle.)

U.K.'s Nightingale Spreading Her Wings Again With a New LP

By JEAN WILLIAMS

LOS ANGELES—Maxine Nightingale is gearing up to tackle the music industry again, only this time she is taking it on with a different attitude.

The English singer, with a new LP "Bittersweet" on RCA, admits she has things yet to do to get her career back into full swing.

Nightingale, whose biggest single was "Right Back Where I Started From," which was also the title track from one of her five albums, recently recovered from a bout with mental illness.

The singer for the past year has been hospitalized off and on, first following an accident at Big Sur in Northern California and more recently in the L.A. area.

"The hospital was like a school and I had a lot of time to think," she says. She notes that while her days were structured, "It's really not nearly as organized as being outside. It took a long time to get used to talking to people again."

Nightingale reveals it was the pressure of both her home life and work wich resulted in her hospitalization. "The music industry doesn't tend to understand home and home does not understand my work.

"I was too sensitive. I was adopting different faces, one for home and one for work. I realize it's hard to come to grips with both."

Nightingale was initially diagnosed as a "chronic depressive" by a doctor at the first hospital. She laughs at that. But she admits she may have left the hospital a bit too soon.

Among the music industry pressures were managerial problems. She now has a new manager of two months, Alex Grob, who is in the U.S. from Switzerland.

Nightingale recorded "Bittersweet" between bouts in the hospital. "This is my first album that I can listen to from beginning to end without jumping over cuts," she says.

"It's more cohesive than any other album—it flows like no other album I have ever done. I love all the songs on 'Bittersweet,'" she says.

The singer maintains that she relates more with this album than any other "Never Enough," written by Allee Willis, who writes for several major artists, "is close to my own life, how it has been and where it is now," she says. Willis also penned other tunes on the album.

Nightingale also had more input on this album than any other project, she says. "I finally was allowed to sing the type of songs I really like. I always listened when people would tell me what was best—that includes the type of songs I should sing."

Grob, a former manager for heavy metal bands, met Nightingale through her long-time producer Denny Diante. Diante produced all but one of her five albums.

Only four albums have been released in the U.S. One was released in Europe. Nightingale is signed to EMI for the foreign markets and RCA in the U.S. She was signed to Windsong Records when that label was distributed by RCA and she moved over to RCA after Windsong's demise.

Maxine Nightingale: Tackling the industry with a new awareness.

Nightingale, who last toured with Teddy Pendergrass in the summer of 1979, says she is thinking about starting a tour next year. "I want to do a lot of live work in 1981," she says. She also wants to return to the theatre.

She started her career in the theatre in "Hair." She also was in the cast of "Jesus Christ Superstar."

The U.K. singer who has lived in the U.S. four years, is prepping for a promotional tour to support "Bittersweet." Manager Grob also is lining up television shows.

As for why she selected Grob for personal management, she says "We clicked right away. Before, with my other managers, it was just a bit too official. With Alex I can talk about anything—including the small things. That's important to me."

Counterpoint

• *Continued from page 64*

Heatwave's newest LP "Candles" for his fellow musicians.

Among those invited to the party were the Ohio Players, Fayzo, Walter "Junie" Morrison, Dayton, Sun, Platypus, Slave, Shadow and Emit North (Barry White's guitarist).

Other Dayton groups are Lakeside and Zapp. Both were on the road at the time.

* * *

Frankie Crocker of WBLS-FM in New York and Casablanca Records will feature Starpoint at a benefit concert for the Children of Today And Tomorrow at New York's Margique's Tuesday (18).

The Frankie Crocker Broadcasting Scholarship fund has been established in support of the cause. A portion of the proceeds will go to the Ronald McDonald House for its support of families of children being treated for serious illness.

* * *

Remember ... we're in communications, so let's communicate.

SPONSORED BY MEMPHIS GROUP

Handy Blues Awards Nov. 16

By ROSE CLAYTON

MEMPHIS—The Blues Foundation, a non-profit organization dedicated to preserving the city's musical heritage, will end its first year with the W.C. Handy Blues Awards show Sunday (16) at the Orpheum.

Joe Savarin, president and founder of the 400-member group, says the show will present performances by local artists as well as the presentation of awards.

The Handys, as the awards will be known, will be presented in two categories, first, to performers who win in a national balloting of blues experts and artists, and second, to Memphis-area performers and others who have fostered the blues here. Winners in the second category will be selected by a committee from within the foundation. Special recognition awards will also be made.

Since the Blues Foundation was formed in January 1980, the organization has attracted more than 40,000 persons to daily blues concerts in Handy Park on Beale St., persuaded the City Council to adopt "Swinging Down In Memphis Town" as the city's official song for 1980, picketed local radio stations to call attention to the lack of airtime for Memphis artists and developed a 30-minute radio program pilot featuring Memphis music.

"The entire format (of the radio pilot)," says Savarin, "is overcoming negativism. It will include interviews with local artists and musicians, historical facts and tidbits about Beale St. and music that will cover the entire Memphis scene across the board."

The radio pilot, concerts and awards show are all programs designed to carry out one of the foundation's underlying purposes: to get Memphis music before the people and let them judge its merit.

Billboard Soul LPs

Survey For Week Ending 11/15/80

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	TRIUMPH — The Jacksons, Epic FE 35424
2	2	9	ZAPP — Zapp, Warner Bros. BSK 3463
3	NEW ENTRY		HOTTER THAN JULY — Stevie Wonder, Tamla T8 373M1 (Motown)
4	5	4	CELEBRATE — Kool & The Gang, De Lite DSR 9518 (Mercury)
5	4	15	GIVE ME THE NIGHT ● — George Benson, Warner Bros. HS 3453
6	7	14	T.P. ● — Teddy Pendergrass, P.I.R. FZ 36745 (CBS)
7	3	16	LOVE APPROACH — Tom Browne, Arista/GRP 3008
8	8	22	DIANA — Diana Ross, Motown M8 936M1
9	9	10	IRONS IN THE FIRE — Teena Marie, Gordy G8 997M1 (Motown)
10	6	11	SHINE ON — L.T.D., A&M SP 4819
11	12	5	KURTIS BLOW — Kurtis Blow, Mercury SRM 1 3854
12	15	4	AT PEACE WITH WOMAN — The Jones Girls, P.I.R. JZ 36767
13	13	29	SWEET SENSATION ● — Stephanie Mills, 20th Century T 603 (RCA)
14	46	2	DIRTY MIND — Prince, Warner Bros. BSK 3478
15	48	2	THE WANDERER — Donna Summer, Geffen GHS 2000 (Warner Bros.)
16	18	9	THE GAME ▲ — Queen, Elektra 5E 513
17	11	24	LET ME BE YOUR ANGEL — Stacy Lattisaw, Cotillion SD 5219 (Atlantic)
18	14	13	WIDE RECEIVER — Michael Henderson, Buddah BDS 6001 (Arista)
19	22	6	RAY, GOODMAN & BROWN II — Ray, Goodman & Brown, Polydor PD 1 6299
20	23	6	HURRY UP THIS WAY AGAIN — Stylistics, TSOP JZ 36470 (CBS)
21	32	4	ARETHA — Aretha Franklin, Arista AL 9538
22	19	13	SPECIAL THINGS — Pointer Sisters, Planet P 9 (Elektra)
23	16	16	JOY AND PAIN — Maze, Capitol ST 12087
24	28	5	VICTORY — Narada Michael Walden, Atlantic SD 19279
25	44	3	INHERIT THE WIND — Wilton Felder, MCA MCA 5144
26	26	6	LA TOYA JACKSON — La Toya Jackson, Polydor PD 1 6291
27	17	11	LOVE LIVES FOREVER — Minnie Riperton, Capitol SOO 12097
28	18	21	HEROES — Commodores, Motown M8 939M1
29	36	4	STONE JAM — Slave, Cotillion COT 5224 (Atlantic)
30	30	4	TAKE IT TO THE LIMIT — Norman Connors, Arista AL 9534
31	31	5	ONE STEP CLOSER — Doobie Brothers, Warner Bros. HS 3452
32	53	2	14 KARAT — Fatback, Spring SP 1 6729 (Polydor)
33	20	22	ONE IN A MILLION YOU ● — Larry Graham, Warner Bros. BSK 3447
34	40	4	SEAWIND — Seawind, A&M SP 4824
35	NEW ENTRY		FEEL ME — Cameo, Chocolate City CCLP 2016 (Casablanca)
36	21	17	ADVENTURES IN THE LAND OF MUSIC — Dynasty, Solar BXL1 3576 (RCA)
37	25	12	THE YEAR 2000 — O'Jays, TSOP FZ 36416 (CBS)
38	38	4	HOLY SMOKE — Richard Pryor, Laff 212
39	59	2	TWENNYNINE — Twennynine With Lenny White, Elektra 6E 304
40	39	30	THE GLOW OF LOVE — Change, RFC 3438 (Warner Bros.)
41	41	14	NO NIGHT SO LONG — Dionne Warwick, Arista AL 9526
42	60	2	CARNAVAL — Spyro Gyra, MCA MCA 5149
43	43	6	PUCKER UP — Lipps Inc., Casablanca NBLP 7242
44	24	22	THIS TIME — Al Jarreau, Warner Bros. BSK 3434
45	27	27	CAMEOSIS ● — Cameo, Casablanca CCLP 2011
46	29	21	S.O.S. ● — S.O.S. Band, Tabu NJZ 36332 (CBS)
47	33	18	WAITING ON YOU — Brick, Bang JZ 36262 (CBS)
48	34	15	I TOUCHED A DREAM — The Dells, 20th Century T 618 (RCA)
49	37	13	A MUSICAL AFFAIR — Ashford & Simpson, Warner Bros. HS 3458
50	50	18	CAMERON — Cameron, Salsoul SA 8535 (RCA)
51	35	7	I HEARD IT IN A LOVE SONG — McFadden & Whitehead, TSOP JZ 36773 (CBS)
52	42	7	IN SEARCH OF THE RAINBOW SEEKERS — Mtume, Epic JE 36017
53	51	5	WORTH THE WAIT — Peaches & Herb, Polydor/MVP PD 1 6298
54	45	7	I JUST CAN'T KEEP ON GOING — Tyrone Davis, Columbia JC 36598
55	NEW ENTRY		LOVE FANTASY — Roy Ayers, Polydor PD 1-6301
56	47	6	I'M YOURS — Linda Clifford, RSO RS 1 3087
57	57	3	*LET'S DO IT TODAY* — Lenny Williams, MCA MCA 5147
58	52	15	UPRISING — Bob Marley & The Wailers, Island ILPS 9596 (WB)
59	58	6	CALL ON ME — Evelyn "Champagne" King, RCA AFL1 3543
60	56	10	BADDEST — Grover Washington Jr., Motown M9 940A2
61	55	9	BRASS CONSTRUCTION VI — Brass Construction, United Artists LT 1060
62	54	5	WALK AWAY — Donna Summer, Casablanca NBLP 7244
63	65	2	HERE TO CREATE MUSIC — Leon Huff, P.I.R. NJZ 36758 (CBS)
64	49	21	ONE WAY FEATURING AL HUDSON — MCA MCA 5127
65	61	13	FAME ● — Soundtrack, RSO RS 1 3080
66	66	6	THE FUNK IS ON — Instant Funk, Salsoul SA 8536 (RCA)
67	63	22	NAUGHTY — Chaka Khan, Warner Bros. BSK 3385
68	64	19	RHAPSODY AND BLUES — Crusaders, MCA MCA 5124
69	69	31	AFTER MIDNIGHT — Manhattans, Columbia JC 36411
70	68	15	GARDEN OF LOVE — Rick James, Gordy G8 995M1 (Motown)
71	71	22	LOVE TRIPPIN' — Spinners, Atlantic SD 19270
72	72	16	REAL PEOPLE — Chic, Atlantic SD 16016
73	70	23	LOVE JONES — Johnny Guitar Watson, DJM 31 (Mercury)
74	73	22	DON'T LOOK BACK — Natalie Cole, Capitol ST 12079
75	62	12	EMOTIONAL RESCUE ▲ — Rolling Stones, Rolling Stones COC 16015 (Atlantic)

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Justice Consulted On License Case

• *Continued from page 1*

At that time, the court ruled in favor of the music licensing societies, concluding that blanket licensing does not constitute price-fixing per se. Supreme Court justices remanded the case to the U.S. Court of Appeals in New York where CBS lost again in April 1980.

The Justice Dept. has expressed its views twice previously in the case, once at the appeals court level and again when the case was last before the Supreme Court.

According to Ted Chapin, general counsel for BMI, the current request for Justices' opinion is simply a procedural matter. "The important thing is whether the Supreme Court eventually agrees to accept the case or not," he says. "Obviously we would have preferred they just denied CBS' petition. This delays that decision."

The Justice Dept. may take from 30 to 60 days to file its brief. Then, the parties involved in the case will be allowed another month or two to file their reactions. So it will probably be spring before the case comes up on the Supreme Court docket again.

In the meantime, the principals will add to the already more than $9 million in legal fees which have been spent in this case. The major performing rights organizations stand to lose millions of dollars in retroactive royalty payments once this matter is settled.

Gloria Messinger, ASCAP attorney, believes that the court will eventually refuse to entertain CBS' request for a rehearing. CBS' petition centers on the allegation that blanket music licensing is "an unreasonable restraint of trade" and asks the Supreme Court to review the appeals court ruling.

"The case has no world-shaking significance," Messinger says. "It's confined to a narrow issue and the court should deny CBS."

CBS claims the appeals court's April decision did not fulfill the Supreme Court's mandate to analyze the possibility that blanket music licenses violate antitrust laws.

Jukebox Operators Name Rogers As Top '80 Artist

CHICAGO–Jukebox operators voted Kenny Rogers 1980's top artist, giving him four of their annual JB Awards. The presentations were announced here at the recent Amusement and Music Operators Assn. International Expo.

Rogers received the artist of the year award and "Coward Of The County" (United Artists) was selected overall best record of 1980. Country record of the year and country male artist of the year awards also went to Rogers.

Other winners: Christopher Cross (Warners), most promising new talent; "Against The Wind," Bob Seger (Capitol), pop record of the year; Billy Joel (Columbia), pop male artist; Linda Ronstadt (Asylum), pop female artist; Crystal Gayle (United Artists), country female artist; "Another Brick In The Wall," Pink Floyd (Columbia), rock record; Bob Seger (Capitol), rock artist; "Funkytown," Lipps, Inc. (Casablanca), soul record; Michael Jackson (Epic), soul male artist; Donna Summer (Casablanca), soul female artist; Elvis Presley (RCA), best all time favorite artist.

CHRISTMAS SONGS

Mint Markets Digital Tabernacle LP

NEW YORK–In an unusual arrangement with CBS' Special Products division, the Franklin Mint Record Society is marketing the first digital recording by the Mormon Tabernacle Choir, "The Greatest Songs Of Christmas."

The $25 mail-order package was taped on Sony digital equipment specifically for the Franklin Mint label by CBS producer Tom Frost, who also records the choir for its regular sessions for release on CBS.

According to the Franklin Mint's Stan Walker, the package also represents a marriage between the digital session and the use of Franklin Mint's "exclusive" vinyl compound containing an antistatic element said to make the records more resistant to dust, more rigid, more durable and capable of greater fidelity.

The set is housed in a hard-bound library case with special program notes and a holiday message from the choir director, Jerold Ottley.

The 325-voice choir is accompanied by the Tabernacle's 10,857 pipe organ and an orchestra of brass, chimes and percussion.

Midler Honored

LOS ANGELES–Bette Midler receives the "Entertainer Of The Year" award from the Conference of Personal Managers, West, at its annual dinner Nov. 25 at the Beverly Hills Hotel.

Midler is being cited for her "major contribution to the recording and motion picture industry."

Previous award recipients include Herb Alpert, Sammy Davis Jr., Burt Reynolds, Don Rickles and Mickey Rooney.

Gershwins Remembered In Mississippi

NASHVILLE–George and Ira Gershwin are the subjects of a month-long exhibit now on view at the Carnegie Public Library and Delta Blues Museum in Clarksdale, Miss.

The display includes photo-duplicates of original manuscripts of various Gershwin musical scores, plus individual compositions, sheet music and historical photographs. Also on display are signed photographs and tributes from more than 70 celebrities, such as Frank Sinatra, Dizzy Gillespie, Pearl Bailey and Liza Minnelli. The exposition features a framed photocopy of the title page to "Rhapsody In Blue," donated to the Delta Blues Museum by Harry Godwin to show the Gershwins' indebtedness to Clarksdalian W.C. Handy.

Jukeboxes Shrinking In the U.S.

• *Continued from page 3*

ing executive director of the operators trade group.

Droste calls past jukebox industry statistics "guesstimates," and says "nothing as comprehensive" as the recent survey has been conducted by the group before.

Droste says a CPA firm, which conducted the research, used trade paper mailing lists to reach operators who could respond confidentially.

"It's our intention to continue these economic studies," explains Droste. "We used it as part of our testimony in Washington this year."

Droste says the figure is expressed as a range "because of the way that our survey is conducted. You're better off coming up with a range."

Among reasons given for the jukebox population slump are a decline in the number of possible locations caused by urban renewal, increased use of background music and tv by locations, high jukebox purchase cost, and superior profitability of coin-operated games machines as a business alternative.

A revision of the copyright fee on jukeboxes is scheduled to go into effect Jan. 1, 1981.

According to private estimates, U.S. jukebox sales in 1978 had fallen to 19,000 units. In the industry's heyday between 75,000 and 80,000 were reportedly sold annually.

"They don't buy a jukebox today unless they're absolutely forced to," says Bert Davidson, importer of German NSM phonographs through his Loewen-America, Inc. of Chicago.

Dr. David Rockola, whose Chicago company is diversifying with its first video game, accuses copyright interests of "killing off the golden goose."

"I would say the jukebox has the essence of being a stable or slight growth industry," says Rockola. "But with the added copyright tax it's difficult for the operator to come out ahead.

"It's a replacement business at best. The operator is not making any profit on jukeboxes.

"I think the composers and artists must take a realistic view for their own welfare," Rockola argues.

'21st Century Man' Multifaceted Promo

LOS ANGELES–The promotion for Billy Thorpe's rock opera, "21st Century Man" on Elektra, will be a multimedia one including the use of planetariums and perhaps the marketing of videodisk in the spring of 1981.

"21st Century Man," the followup to last year's "Children Of The Sun" on Polydor, deals with benevolent aliens who visit earth. In conjunction with the storyline, the Pasha Music Organization headed by Spencer Proffer who produced the album–is in discussions now on the use of various planetariums for a laser show and the release of a videodisk.

Gilbert Miller Move

LOS ANGELES–The Gilbert Miller Agency, formed in Skokie, Ill., in 1970, has moved here from New York. Originally a circus agency, the firm is expanding into television and rock music. The new address is 9000 Sunset Blvd.

RCA Revamping International Arm

• *Continued from page 1*

Summer has set up two overseas regions, one Latin America & the Pacific and the other Europe. Both heads report directly to him. This reporting approach fuels word that Art Martinez, vice president of international, is about to leave the label. In yet another development, it's believed that RCA will close its Miami office and Joseph Vias, who handled liaison there with Latin operations, is also departing the label.

Two RCA veterans–with "50 years of record operations experiences between them," notes Summer–assume key posts in the realignment.

Adolfo Pino, who had been in charge of RCA's South American operations, becomes vice president of RCA Records, Latin America and the Pacific. Pino will be responsible for RCA's companies in Argentina, Brazil, Mexico, Japan and Australia as well as Latin American and Far East licensing.

Giuseppe Ornato is now vice president of RCA Records Europe and will continue to be responsible for RCA companies in Italy, France, Germany, Spain, Great Britain, the Netherlands and Belgium as well as RCA's licensings in other parts of the Continent.

In another development, Mel Ilberman, vice president of business affairs, will take on added responsibilities in New York for administrative and marketing support for all international operations and, specifically, licensing activities in Africa.

Also, RCA's Canadian record operation becomes part of the North American group. While this section reports to Summer as acting vice president of RCA Records-U.S.A., it's believed that Jack Craigo will return to New York from the U.K. in January to assume this post. Craigo's position as managing director of RCA Limited (U.K.) has been filled by Don Ellis, former CBS a&r executive (see Executive Turntable).

Pickwick's Racking

• *Continued from page 4*

reviews fixture profiles with account executives John Brown, West, Mike Hartman and Bill Taylor, Midwest, and Tom Lanahan, East and South.

"We have in excess of 20 employes working in custom fixture construction in separate facilities in Minneapolis, Los Angeles and Somerset, Mass.

"We visited West Coast suppliers this past week primarily to express our concern about the proliferation of enlarged graphics for cassette packaging, among other things. We are not interested in the 6 by 6 at all. It totally obsoletes thousands of expensive prerecorded tape fixtures presently in the field. We prefer the 4 by 9-inch box Capitol is introducing. It's more versatile packaging for display," the two rack division bosses concur.

Under the new autonomy, both intend to spend more time visiting suppliers and accounts. The overall chief of Pickwick's distribution companies, Jim Moran, executive vice president and general manager, backs the street-visiting.

All three have put their sales offices and branches on notice that each is individually responsible under the revised setup. Overseeing individual accountability and responsibility is a new corporate slot, divisional vice president, composed of Bill Hall, San Francisco, West; Arnie Gross, Minneapolis, Central, and Herb Dorfman, Somerset, Mass., East.

Pickwick rack now has separate stocking branches and branch managers including Seattle, Al Zangrillo, Los Angeles, Ken Redemske; Denver, Al Wosk, Des Moines, Wayne Olson; Chicago, Mike Neville, Dallas, Ray Chambers, Minneapolis, Larry Johnson; Atlanta, Dennis Hoefer; Somerset, Jim Curci, and Honolulu, Chuck Gilbertson. Separate sales offices and sales managers include San Francisco, Ted Lambeth, Baltimore, Dick LeBrun; Phoenix, Tom Catchings; St. Louis, John Rabe; and Miami, Vince Ferla.

Backing up the field force will be a realigned home office support staff. Dave Hutkin is national advertising and marketing manager. Doug Harvey and Mike Riley share the important responsibility for inventory control [illegible] hundreds of individual racked departments.

Sales development manager Merrill Kirsch spearheads the groundbreaking sales development department from Minneapolis. Kirsch teams up divisional vice presidents with pertinent field personnel to attempt to induce established store chains successful in the record business as new Pickwick accounts.

"Kirsch and his crew are equipped with the most professional multi-media presentation, which we are constantly upgrading," Paulson says. "Our advertising proposal, tickets system and inventory control and store design capabilities are spelled out to prospects."

"Expansion of this type can well mean regional marketplaces where we must open new bases to support such local requirements," Lara adds. "Pickwick rack is willing to commit assets to consolidate new business. We are constantly eyeballing new areas. Pickwick is in a constant growth pattern," Lara notes.

Lara, a senior vice president, is also merchandising manager for rack, while Paulson carries sales and service as part of his senior vice presidency. Presently, Pickwick rack employes 1,500 nationally.

The other half of the Pickwick distribution company, independent label distribution, will be covered in an article in an upcoming issue.

Mail-Order Record & Tape Sales Rise

CHICAGO–U.S. mail-order record and tape sales rose to $478 million in 1979, up 5.5% over the previous year. The figures are issued by Maxwell Sroge Co., one of the nation's leading direct marketing consulting firms.

The latest Sroge estimates rank records and tapes number 10 in mail-order product categories according to sales, behind insurance, general merchandise, magazine subscriptions, books, ready-to-wear, collectibles, sporting goods, crafts and food.

According to Sroge, mail-order contributed 13% of total U.S. record and tape volume in the study period. Total industry volume for 1979 is placed at $3.676 billion by Sroge

Bow CBS Yule LPs, But Others Hang Back

Nashville Labels Take 'Bah Humbug' Stance

• *Continued from page 16*
sell them to accounts in September with really only a period of three weeks from Thanksgiving to Christmas to move them off the shelves."

And of course, everyone knows that Christmas albums don't sell the way commercial releases do. They don't chart. Or do they?

Last year, Columbia issued a Willie Nelson Christmas package called "Pretty Paper." It sailed up the Billboard Hot Country LP just like any other album, eventually reaching a peak position of number 11. More impressively, it also managed to sell nearly as many copies as some of Nelson's regular releases, according to Roy Wunsch, CBS vice president of marketing.

Now, barely a month into its release, Emmylou Harris' "Light Of The Stable" album has already reportedly zoomed over the 150,000 sales mark, calling for immediate rush pressings that quadrupled Warner Bros.' original estimate.

"We had received order for 105,000 copies of this album by the end of its first week," says Stan Byrd, national sales and promotion director in Nashville. "We're way ahead of our projections at this point."

Byrd notes that this is the first album of its kind in the Warners country catalog but probably not the last. "The Christmas market has changed a lot in recent years," he observes. "There was a time when it used to be a large and important market, but it's slacked off noticeably."

Byrd believes that holiday albums by strong-selling artists can be steady, longterm investments for a record company that realistically doesn't expect to recoup costs within the first year.

"Over a period of several Christmases, these albums can prove profitable," he says, adding that some major national racks have advised Warner Bros. that they intend to stock the Harris holiday release as year-round inventory. The album debuts this week on the Hot Country LP chart at a starred 48.

Timing also plays a key role in the success of a Christmas album. Artists who are in the midst of a particularly hot career flush may not want to take the time out of a busy summer tour to go into the studio to do a limited holiday package.

Says Jerry Seabolt, national country promotion director for Capitol/EMI/Liberty, commenting on his company's lack of new holiday issues: "These projects require a unique set of marketing challenges, and truthfully, we haven't noticed an overly receptive consumer interest in Christmas records these days."

Perhaps the most committed label to holiday releases this year has been CBS Records. The label jumped right into the market with three current Yuletide albums: Johnny Cash's "Classic Christmas," Slim Whitman's "Christmas With Slim Whitman," and a compilation package that features various artists singing traditional carols. Among the roster represented in this sampler are Marty Robbins, Charlie Rich, George Jones and Tammy Wynette.

Why the renewed interest by CBS on a subject apparently considered non-lucrative by other companies?

Partially it stems from the unexpected success of last year's "Pretty Paper" which is still selling well in the Nelson catalog. Then, too, says vice president Wunsch, two years ago the label released a Christmas album by Engelbert Humperdinck which enjoyed very strong retail activity.

"These two pieces of product have caused us to stop and think twice about the potential of Christmas product," he explains. "Of course, you have to consider the appeal of your artist. I don't think we'll be seeing a Ted Nugent Christmas album any time soon.

"But we feel we do have a number of Nashville artists who lend themselves perfectly to this kind of project, and we're choosing our options carefully."

Sales tools adopted to reinforce holiday sales include incentive buying plans whereby dealers place their orders in advance and receive 60 days rather than the standard 30 to pay off the account. Record companies generally use pre-orders as pressing guidelines to avoid the danger of large returns after New Year's.

And Warner Bros. is using a special Emmylou Harris in-store display with a tear-off portion advertising "Light Of The Stable" which is easily removable once Christmas has passed.

So, though industry attention on Christmas product has definitely dwindled, it hasn't flickered out completely. Nelson and Harris are proving that the combination of the right artist and the right packaging can still yield substantial sales. Instead, it would appear that the biggest dilemma plaguing would-be Yuletide yodelers is where to find fresh material—an area songwriters might explore with profitable results.

DOUBLE TROUBLE—"Dukes Of Hazzard" stars Catherine Bach, second from left, and John Schneider, right, congratulate DeAnn Gillis, winner of RCA Records' "Daisy Duke Look-Alike" contest. Gillis was awarded a Waylon Jennings catalog, plus the chance to compete with other area winners for a guest spot on the television show. Emcee for the event, staged at the Cowboy nightclub in Los Angeles, was KSON-AM's Rod Hunter, left.

Bonneville Broadcast Consultants Opens Branch Office In Nashville

NASHVILLE—Bonneville Broadcast Consultants is opening a local branch office here, to be headed by Brad McCuen, the current vice president of the Country Music Foundation.

According to McCuen, Bonneville's immediate plans call for a four-hour Christmas/New Year's Eve radio special featuring country music interspersed with artists' personal holiday reminiscences. Among the nearly 40 artists slated to appear on the special will be Margo Smith, Ray Stevens, Mickey Gilley, Charlie Daniels, Ernest Tubb, Brenda Lee, Eddy Arnold and Chet Atkins.

Explains McCuen: "There is a tremendous shortage of Nashville artists singing Christmas music because record companies prefer a product that sells well year-round. So Bonneville has found a way to mix country music with the holiday season." He estimates that as many as 300 radio stations may carry the broadcast.

McCuen, who formerly headed SESAC's Nashville division, has located Bonneville's new offices at 6116 Stonehaven Dr., Nashville 37215. (615) 373-5061.

For the Record

NASHVILLE—The Churchill Records song "Nobody's Fool" by Linda Nail in Billboard (Nov. 8, 1980) was produced by Knox Phillips and Stan Kesler and not Herb O'Mell, as listed. O'Mell is executive producer of the song that has been receiving strong radio response, according to label officials.

Jacky Ward Promo Utilizes Showcasing

NASHVILLE—Jacky Ward is the subject of a Phonogram/Mercury push centered around a series of showcases across the country. The promotional effort ties-in with the release of Ward's newest album, "More! Jacky Ward."

These showcase dates include the Nashville North club in Chicago, MaMa's Country Showcase in Atlanta, Belle Starr's in Dallas; and the Palomino in Los Angeles. All dates except Atlanta have been tied-into a country radio station in the market. Involved in promoting Ward's appearances are WJJD-AM, Chicago; KPLX-FM, Dallas; and KLAC-AM, Los Angeles.

While in each market, Ward will do air interviews, visit local Polygram branches and meet with local press. The label plans to use heavy advertising in each market prior to Ward's showcase. Radio spots will be tagged with promos for the concert, while general spots tied in with local accounts will run one week after the date.

Phonogram/Mercury will be using a two by two-foot LP cover blowup in its marketing effort, along with album giveaways at major country radio stations. Additionally, Ward's consumer visibility is being strengthened through recent appearances on tv shows such as "The John Davidson Show" and "Mike Douglas."

According to Frank Leffel, national country promotion manager for Phonogram/Mercury, the label's primary thrust is to tie-in with retail accounts. All dates for Ward were arranged to take place in areas with both Polygram distribution/sales branches and a heavy concentration of country retailers.

WINSOME TWOSOME—Rosanne Cash joins husband Rodney Crowell for a duet during their recent double-billed performance at Nashville's Exit/In.

Chart Fax

By SHARON ALLEN

WYNK-AM in Surfside Beach, S.C., WCOS-FM in Columbia, S.C., WHOO-AM in Orlando, Fla., WJBM-AM-FM in Jerseyville, Ill. and KBUY-FM in Amarillo, Tex., are just a few country radio stations agreeing with Billboard's No. 1 song, "Could I Have This Dance," by **Anne Murray**. **Kenny Rogers** takes over the number 2 position after six weeks of chart action with "Lady," while **John Conlee, Crystal Gayle** and **Ronnie Milsap** tie up the top five on Billboard's Hot Country Singles chart.

The Statler Brothers' "Don't Forget Yourself," moves 18 spots from 68 to 50. **Porter Wagoner and Dolly Parton** span 16 spaces to 45. **Susie Allanson** moves 14 spaces from 74 to 60. **Ed Bruce** and **Marty Robbins** each move 13 spaces and **Janie Fricke, Johnny Duncan, Dickie Lee** and **Debby Boone** each span 12 spots. Other prime movers include **Merle Haggard, Eddie Rabbitt, Bobby Goldsboro, Lynn Anderson, Dean Dillon, Jack Greene, Sonny Curtis** and **Hank Cochran**.

The **Oak Ridge Boys** debut at 57, then **Steve Wariner** at 72, **Wayne Kemp** at 74, **Foxfire** at 77, **Pat Boone** at 81, **Jan Gray** at 82, **Earl Thomas Conley** at 84, **Nightstreets** at 85 and **Marlow Tackett** at 93.

National out-of-the-box-breakouts: Earl Thomas Conley—"Silent Treatment," Sunbird. WKSJ-AM, Mobile, WKKN-AM, Rockford, KLAK-AM, Denver, WMAY-AM, Springfield, Ill., WAXX-AM, Chippewa Falls, WWVA-AM, Wheeling, KKYX-AM, San Antonio, WPNX-AM, Columbus, WBAM-AM, Montgomery, WPCM-AM, Burlington, WTOD-AM, Toledo, KTTS-AM, Springfield, Mo., KRAM-AM, Las Vegas, KOYN-AM, Billings, KUUY-AM, Cheyenne, WSOS-AM, Ypsilanti.

Marlow Tackett—"Ride That Bull Big Bertha," Kari. WKSJ-AM, Mobile, WKKN-AM, Rockford, KBBQ-AM, Ventura, KVOC-AM, Casper, WPNX-AM, Columbus, WPCM-AM, Burlington, WJQS-AM, Jackson, WFAI-AM, Fayetteville, WCBX-AM, Eden, N.C., WKCW-AM, Warrington.

Bubbling Under The Top 100:

101—**Deborah Allen**, "Nobody's Fool," Capitol
102—**Jim Reeves**, "There's Always Me," RCA
103—**Jim Owen**, "Ten Anniversary Presents," Sun
104—**Chris Waters**, "My Lady Loves Me," Rio
105—**Micki Fuhrman**, "Hold Me, Thrill Me, Kiss Me," MCA

Kenny Rogers "Greatest Hits," LP takes over the No. 1 position on Billboard's Hot Country LP chart. The prime mover is "Back To The Barrooms" by **Merle Haggard**, which moves 12 slots from 40 to 28 in its second week of chart action. **"The Best Of Don Williams Vol. II"** and **"Together"** by the **Oak Ridge Boys** both sold gold this week.

Johnny Lee debuts at 35 with "Lookin' For Love," followed by **Emmylou Harris** at 48 and **Con Hunley** at 51.

Nashville Scene

By KIP KIRBY

Bradley's Barn (which burned to the ground recently in a tragic fire) may be gone but it's certainly not forgotten. **Julie Richmond,** the songwriter whose demo session was in progress when the fire broke out, has hired **Bull Run's** mobile recording facility to complete that session—right on the site where the old studio stood. Richmond feels that this is a fitting testament to the Barn and to Owen Bradley. One of the songs she's planning to cut is one she just penned. Its title? **"The Day The Barn Burned Down."**

Congratulations to **Billy Deaton,** who has been named man of the year by the **Nashville Assn. of Talent Directors.** Deaton, who heads his own booking agency, has been active in this field since 1957.

Orion made his debut Nov. 1 on the Wheeling W. Va. Jamboree. ... **Bobby Bare's** sellout performances at the Exit/In during CMA Week have been taped for broadcast early next year on the new country concert radio program, **"The Silver Eagle."** Incidentally, Bare's new single, **"Willie Jones,"** was written by **Charlie Daniels** and features Daniels playing guitar and singing on the cut.

Narvel Felts writes **Scene** that recently he was onstage at the "Yellow Rose" in Corpus Christi, Tex., when he spotted **Freddy Fender** standing near the bandstand. Felts quickly launched into **"Before The Next Teardrop Falls"** and announced that he wanted to invite "the mystery guest in the audience" to join him for a duet. Fender obliged with a Spanish verse on "Before The Next Teardrop Falls" and Felts says that the crowd went wild.

Leona Williams has been booked as the opening act for her husband, **Merle Haggard,** marking the first time the pair has performed together in more than two years. ... **Tom T. Hall** has been chosen to be the 1981 Southeastern spokesman for the new Smokey the Bear fire prevention campaign. Hall's song, "Old Dogs And Children And Watermelon Wine," has been selected as the musical theme for this promotion, and he's taped tv and radio spots as well.

Along the country radio front, **WBMC-AM** conducted a radiothon for St. Jude's Children's Research Hospital in Memphis recently, raising more than $10,000 in pledges from its listening audience located in McMinnville, Tenn. ... And **WKDA-AM** in Nashville simulcast a series of live shows from the Exit/In during CMA Week, including performances by **Mickey Gilley, Johnny Lee, Gail Davis, John Anderson** and **Tony Joe White.**

Singer **Jimmy Hall,** who is now based in Nashville, has put together a new touring band (his last was the now-defunct **Wet Willie**). Members include his brother **Jack Hall, Larry Berwald** (also formerly with Wet Willie), **Ray Honca, Ginny Whitaker** (once a drummer with Country Joe and the Fish), and **Jim Morris** (whose keyboard work has been heard with Wilbert Longmire and Ronnie Laws). Jimmy Hall's recent dates have found the group opening for such headliners as Kansas, Eddie Money and the Charlie Daniels Band, and he has also taped an upcoming **"Solid Gold"** tv segment hosted by Dionne Warwick.

Hank Snow and **Kelly Foxton** making a rare club appearance scheduled for Gilley's in Texas ... and lovely Capitol songstress **Deborah Allen** tells **Scene** that she was a guest artist on KLAC

(Continued on page 69)

GENIE TURNER
ALONE IN THE SHADOWS
B/W
HEARTACHE WRAPPED IN BLUE
JUKE Records of Tennessee J-7650/51
(813) 821-6136

Survey For Week Ending 11/15/80

Billboard Hot Country Singles

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
1	3	11	COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onhisown, BMI)
2	4	6	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)
3	6	10	SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)
4	8	10	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
5	9	6	SMOKEY MOUNTAIN RAIN—Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)
6	1	12	ON THE ROAD AGAIN—Willie Nelson (W. Nelson), Columbia 1-11351 (Willie Nelson, BMI)
7	2	13	I'M NOT READY YET—George Jones (T.T. Hall), Epic 9-50922 (Unichappell/Morris, BMI)
8	11	10	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)
9	12	9	WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)
10	16	9	BROKEN TRUST—Brenda Lee (I. Hanson), MCA 41322 (Goldline, ASCAP)
11	14	8	YOU ALMOST SLIPPED MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)
12	15	11	TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)
13	13	10	THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)
14	19	7	TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)
15	17	6	LOVERS LIVE LONGER—Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)
16	23	5	THAT'S ALL THAT MATTERS TO ME—Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)
17	21	4	ONE IN A MILLION—Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappell/Bundin, BMI)
18	22	6	THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi-Gem, BMI)
19	24	6	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP)
20	20	10	NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)
21	25	5	A BRIDGE THAT JUST WON'T BURN—Conway Twitty (R. Murrah, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)
22	26	6	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)
23	27	9	NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)
24	5	13	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)
25	35	4	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard (M. Haggard), MCA 51018 (Shade Tree, BMI)
26	30	8	DRINK IT DOWN, LADY—Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)
27	29	8	CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood (B. Squires), GMC 111 (Sabal, ASCAP)
28	31	7	THERE'S ANOTHER WOMAN—Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)
29	32	4	GIVING UP EASY—Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)
30	33	8	A LITTLE GROUND IN TEXAS—The Capitals (B. Fischer), Ridgetop 1080 (Bobby Fischer, ASCAP)
31	36	5	A REAL COWBOY—Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Acuff-Rose, ASCAP)
32	37	5	I CAN SEE FOREVER IN YOUR EYES—Reba McEntire (B. Dipiero), Mercury 57034 (Combine, BMI)
33	43	2	I LOVE A RAINY NIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave/Briarpatch, BMI)
34	7	12	HARD TIMES—Lacy J. Dalton (B. Maddox), Columbia 1-11343 (Tree, BMI)
35	40	6	SOMEBODY'S KNOCKIN'—Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
36	39	6	LOVE CRAZY LOVE—Zella Lehr (D. Allen, R. Van Hoy), RCA 12103 (Duchess/Posey/Tree, BMI)
37	10	11	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)
38	18	13	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hogin), MCA 41304 (Cook House, BMI)
39	51	3	DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 1-11384 (Jensing/Chick Rains, BMI)
40	48	4	CHEATIN' ON A CHEATER—Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)
41	50	3	NO ONE WILL EVER KNOW—Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)
42	52	4	GOODBYE MARIE—Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
43	28	12	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)
44	34	9	ANOTHER TEXAS SONG—Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)
45	61	2	IF YOU GO, I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple/Porter, BMI)
46	38	12	STEPPIN' OUT—Mel Tillis (B. Stamps), Elektra 47015 (Cherio, BMI)
47	41	7	FOOD BLUES—Bobby Bare (S. Silverstein), Columbia 1-11365 (Evil Eye, BMI)
48	59	4	BLUE BABY BLUE—Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)
49	55	4	WILLOW RUN—Randy Barlow (R. Barlow, F. Kelly), Paid 110 (Frebar, BMI)
50	68	2	DON'T FORGET YOURSELF—The Statler Brothers (D. Reid), Mercury 57037 (American Cowboy, BMI)
51	60	4	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (R. Levinson), MCA 51004 (Peso/Duchess, BMI)
52	53	6	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS—Margo Smith (M.A. Kennedy, D. Goodman), Warner Bros. 49569 (Little Jeremy/Window, BMI)
53	54	5	LET ME LOVE YOU—Fred Knobloch (F. Knobloch), Scotti Bros. 607 (Atlantic) (Flowering Stone, ASCAP)
54	57	5	WHO WERE YOU THINKIN' OF—Dandy & The Doolittle Band (J. Glaser, P. Gauvin, C. Pelletier), Columbia 1-11355 (In My Music, BMI)
55	56	5	SWEET RED WINE—Gary Morris (J.T. Dubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)
56	58	7	HALFTIME—J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)
57	NEW ENTRY		BEAUTIFUL YOU—The Oak Ridge Boys (D. Hannes), MCA 51022 (Sabal/Blendingwell, ASCAP)
58	71	3	AN OCCASIONAL ROSE—Marty Robbins (D. Burgess), Columbia 1-11372 (Single Tree, BMI)
59	69	3	NOBODY IN HIS RIGHT MIND—Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)
60	74	2	DANCE THE TWO STEP—Sagan Alberson (L. Holdridge, M.A. Lasken), Liberty/Curb 1383 (World Song/Hot Cider, ASCAP)
61	73	2	ACAPULCO—Johnny Duncan (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)
62	70	3	WHO'LL TURN OUT THE LIGHTS—Mel Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)
63	72	3	SEEING IS BELIEVING—Donna Fargo (G. Martin), Warner Bros. 49575 (Tree, BMI)
64	77	2	GIRLS, WOMEN AND LADIES—Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree/Sugarplum/Gingham, ASCAP/BMI)
65	42	7	DON'T IT MAKE YOU WANNA DANCE—Bonnie Raitt (R. Weir), Full Moon/Asylum 47033 (Prophecy, ASCAP)
66	76	3	DEVIL'S DEN—Jack Greene (R. Jenkins), Firstline 709 (First Lady/Robchris, BMI)
67	67	6	AM I THAT EASY TO FORGET—Orion (Singleton, Stevenson, Belew), Sun 1156 (Four Star, BMI)
68	79	2	SWEET CITY WOMAN—Tompall And The Glaser Brothers (R. Dodson), Elektra 47056 (Covered Wagon, CAPAC)
69	81	2	LOST IN LOVE—Dickey Lee (G. Russell), Mercury 57036 (Careers, BMI)
70	82	2	TAKE IT LIKE A WOMAN—Debby Boone (N. Sallitt), Warner/Curb 49585 (Al Gallico/Turtle, BMI)
71	44	13	PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, J.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds, BMI/ASCAP)
72	NEW ENTRY		YOUR MEMORY—Steve Wariner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)
73	83	2	FIFTY WAYS TO LEAVE YOUR LOVER—Sonny Curtis (P. Simon), Elektra 47048 (P. Simon, BMI)
74	NEW ENTRY		I'LL LEAVE THIS WORLD LOVING YOU—Wayne Kemp (W. Kemp), Mercury 57035 (Tree, BMI)
75	75	4	LIGHTNIN' STRIKIN'—The Cates (B. Wayne), Ovation 1155 (Garpax, ASCAP)
76	78	4	BABY RIDE EASY—Carlene Carter (R. Dodson), Warner Bros. 49572 (Sea Three, BMI)
77	NEW ENTRY		WHATEVER HAPPENED TO THOSE DRINKING SONGS—Fandino (D. Hall, D. Miller, R. Bermann), Elektra 47070 (Raindance/Caseyem, BMI)
78	84	2	CHEATER'S TRAP—John Wesley Ryles (R. Murrah, S. Anders), MCA 51013 (Blackwood/Magic Castle, BMI)
79	80	4	BOURBON COWBOY—Jim Seals (D. Hodges, C. Moore, J. Hodges), NSD 66 (Alv, BMI)
80	90	2	A LITTLE BITTY TEAR—Hank Cochran (H. Cochran), Elektra 47062 (Tree, BMI)
81	NEW ENTRY		COLORADO COUNTRY MORNING—Pat Boone (B. Duncan, J. Cunningham), Warner/Curb 49596 (Mandina, BMI/Glenwood, ASCAP)
82	NEW ENTRY		NO LOVE AT ALL—Jan Gray (W.C. Thompson, J. Christopher), Paid 106 (Screen Gems-EMI/Rose Bridge, BMI)
83	85	2	(Sittin' Here) LOVIN' YOU—Troy Shondell (J. Sebastian), Tele Sonic 804 (Faithful Virtue, BMI)
84	NEW ENTRY		SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)
85	NEW ENTRY		IF I HAD IT MY WAY—Nightstreets (J. Taylor, R.J. Jones), Epic 19-50944 (First Lady/Blue Lake, BMI)
86	86	2	FORSAKING ALL THE REST—Jerri Kelly (J. Kelly), Little Giant 30 (Kelly & Lloyd, ASCAP)
87	88	2	ARIZONA HIGHWAY—The Rex & Oklahoma (M. Raboni), Dee Jay 103 (Dotlow, BMI)
88	45	11	IN MEMORY OF A MEMORY—Johnny Paycheck (J. Paycheck, R. Patel), Epic 9-50923 (Bojan, BMI/Mae Dayden, ASCAP)
89	46	12	TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man, Pass, BMI)
90	93	2	I HAVE TO BREAK THE CHAINS THAT BIND—Gary Goodnight (G. Stanley, Trampe), Door Knob 80138 (Door Knob, BMI)
91	47	9	BABY, I'M A WANT YOU—Stephanie Winslow (D. Gates), Warner/Curb 49557 (Colgems-EMI, ASCAP)
92	92	2	LOVIN' YOU IS MUSIC TO MY MIND—Rex Gosdin (R. Gosdin, C. Alexander), Grape Vine 120461 (Bethal, BMI)
93	NEW ENTRY		RIDE THAT BULL BIG BERTHA—Marlow Tack[…] (M. Tackett, J. Gilbert), Ran 114 (Little Wendy, BMI)
94	49	15	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Wills), Columbia 1-11329 (Rightsong, BMI)
95	62	14	SWEET SEXY EYES—Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee/Robchris, BMI)
96	63	12	ALWAYS—Patsy Cline (I. Berlin), MCA 41303 (Irving Berlin, BMI)
97	64	11	A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 9-50930 (Hall-Clement/Flagship, BMI)
98	65	10	ROSES AND RED—Freddie Hart (N. Larkin, D. Willis), Sunbird 7553 (Blue Moon/Mordarh/April, ASCAP)
99	66	10	NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Matragun, BMI)
100	87	8	TAKE THIS HEART—Don King (R. Batteau), Epic 9-50928 (April/R. Batteau/Cider, ASCAP)

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

Nashville Scene

• Continued from page 68

AM's "Coffee With . . ." program during her recent visit in Los Angeles. Allen, certainly one of the most talented country newcomers around, scored dramatically on the charts with her **Jim Reeves** duets and now has her second single out, titled **"Nobody's Fool,"** released from her debut Capitol LP, **"Trouble In Paradise."**

MDJ Records hosted a special week-long showcase to celebrate the official opening of **Alabama's** new headquarters in Birmingham. The club, called the Morris House, was purchased by MDJ owner Larry McBride to serve as Alabama's permanent home when the group is off the road as well as feature other top name acts. Headlining the showcase along with Alabama were **Stephany Samone, Little David Wilkins, Ronny Serratt, Shab Wooley, Terry McMillan** and **Dean Dillon.** Judging from audience response to the band's hit **"My Home's In Alabama,"** this group just may do for Birmingham what Charlie Daniels has done for Mt. Juliet, Tenn. **Stephany Samone** opened the show with strong sparkle and the onstage, handling herself like a longtime veteran and winning over the crowd immediately with her powerhouse voice and charm. **Terry McMillan** proved once again what a dynamic performer he is on harmonica while **Little David Wilkins'** set combined fine vocals with a hefty dash of sheer visual emotion. It was an exciting way of presenting some bubbling-under artists and a nice way to inaugurate Alabama's new home.

Leon Everette, recently signed to RCA from Orlando Records, tells **Scene** that he will be producing Orlando's second artist, **Jeris Ross,** in early December. Everette (who obviously has a great ear for production) also handles his own studio arrangements with engineer **Ronnie Dean.**

Now that Bandera's been signed with MCA Records, the active Nashville band is getting ready to head into the studio later this month to *cut its first album. The group did find time, however,* to headline at J. Austin's on Oct. 31, where they celebrated Halloween with their own particular brand of craziness, which included dressing up in costumes for the night. "However," commented Bandera member Lore after the show, "if you think we looked weird, you should have seen the audience."

The **Close Quarters Hotel,** formerly billed as Nashville's own "rock'n'roll hotel," has reopened under new management. The hotel itself has been redecorated and refurbished, and its restaurant (now called the Quarter Note) is featuring specialty Mexican dishes on its menu. Manager of Close Quarters is Wanda Ladd, who previously worked at WLAC-AM in Nashville. (By the way, the hotel is no longer a private club.)

Four months ago, the **Rangers** made the transition from full-time gospel group to playing full-*time country instead. Apparently the move has* been successful, because the band tells Scene that its return bookings at clubs they've played is averaging 70% and better. (Following, perhaps, on the heels of the **Statlers** and the **Oaks?**)

Don Everly and his **Dead Cowboys Band** headlined a recent Saturday night at the Exit/In, along with popular **"Cowboy" Jack Clement** and friends. Watch for Everly to be recording soon—there's strong label interest in him throughout Nashville.

Phonogram/Mercury artist **Dickey Lee** and his band have passports in hand for their upcoming tour to Germany. . . . **George Burns'** newest single on Mercury is titled **"Using Things And Loving People,"** written by Hal David and Archie Jordan. It's off his second LP, "George Burns In Nashville," due out at the end of November.

SPURZZ SHOWCASE—Freddy Weller, right, and his group Spurzz were one of nine acts performing at Nashville's Hyatt Regency during the CMA's ninth annual Talent Buyer's Seminar.

— CHART BOUND —

"FIRST DAY OF NEVER"
By TONY McGILL
ON IRS RECORDS # 1017
Produced By:
Howard A. Knight, Jr.
Published By:
Tenalina Music and I.S.P.D. Pub. - ASCAP
Written By:
Allen Shockey, Ann Preston and David Heavener

— • —

ALSO HEADED TO THE CHARTS:

"GONE TO GILLEY'S"
By JAMES PASTELL
ON RDS RECORDS # 45-2036

— • —

OTHER NEW RELEASES ARE:

"FALLIN' IN LOVE AGAIN"
By BLUE SAGE
ON HKE RECORDS # 1011

AND

"DOOR TO DOOR LOVER"
By DEVLIN
ON HKE RECORDS # 1013
Produced By:
Howard A. Knight, Jr.
Published By:
Tenalina Music - ASCAP
Written By:
Allen Shockey, Ann Preston and Howard Knight

— • —

National Promotion and Distribution
Howard Knight Enterprises Inc.
P.O. Box 54305
Jackson, MS 39208
601-932-2548

Christmas Radio Show

NASHVILLE—A 12-hour Christmas radio special has been added to the Drake-Chenault catalog for the upcoming holidays.

The package, titled "Country Christmas With Eddy Arnold, Brenda Lee And Their Friends," features narration, reminiscences and musical offerings from 30 major country artists, including Emmylou Harris, Barbara Mandrell, Mickey Gilley, Charley Pride, the Oak Ridge Boys, Merle Haggard, Cristy Lane, Faron Young, Dottie West, Razzy Bailey, the Statler Brothers and Bill Anderson.

The package contains numerous Christmas carols and traditional favorites, as well as guest appearances by Bob Hope, Dionne Warwick and Johnny Mathis. Included with the collection are 24 60-second features slated for airing between Thanksgiving and Christmas, and the shows are accompanied by complete sales, marketing and merchandising aids.

Billboard® Survey For Week Ending 11/15/80

Hot Country LPs™

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	3	4	GREATEST HITS — Kenny Rogers, Liberty LOO 1072
2	2	13	I BELIEVE IN YOU — Don Williams, MCA 5133
3	4	7	GREATEST HITS — Anne Murray, Capitol SOO 12110
4	1	11	HONEYSUCKLE ROSE ● — Soundtrack, Columbia S236752
5	5	18	HORIZON ● — Eddie Rabbitt, Elektra 6E 276
6	7	5	GREATEST HITS — Ronnie Milsap, RCA AHL1 3772
7	6	26	URBAN COWBOY ▲ — Soundtrack, Asylum DP 90002
★8	12	7	I AM WHAT I AM — George Jones, Epic JE 36586
9	9	15	FULL MOON ● — The Charlie Daniels Band, Epic FE 36571
10	8	24	MUSIC MAN ● — Waylon Jennings, RCA AHL1 3602
★11	19	81	GREATEST HITS ▲ — Waylon Jennings, RCA AHL1 3378
★12	17	7	LOVE IS FAIR — Barbara Mandrell, MCA 5136
13	10	8	THESE DAYS — Crystal Gayle, Columbia JC 36512
14	16	21	HABITS OLD AND NEW — Hank Williams Jr., Elektra/Curb 6E 278
15	11	22	SAN ANTONIO ROSE — Willie Nelson and Ray Price, Columbia 36476
16	20	18	THAT'S ALL THAT MATTERS — Mickey Gilley, Epic JE 36492
17	21	12	SOUNDTRACK — Smokey And The Bandit 2, MCA 6106
18	14	11	PORTER AND DOLLY — Porter Wagoner and Dolly Parton, RCA AHL1 3700
★19	23	5	HELP YOURSELF — Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582
20	22	3	TEXAS IN MY REAR VIEW MIRROR — Mac Davis, Casablanca NBLP 7239
21	15	23	MY HOME'S IN ALABAMA — Alabama, RCA AHL1 3644
★22	27	2	GREATEST HITS — The Oak Ridge Boys, MCA 5150
23	13	10	RAZZY — Razzy Bailey, RCA AHL1 3688
24	25	6	HARD TIMES — Lacy J. Dalton, Columbia JC 36763
25	26	132	STARDUST ▲ — Willie Nelson, Columbia JC 35305
26	18	25	ROSES IN THE SNOW — Emmylou Harris, Warner Bros. BSK 3422
27	28	7	FAMILY BIBLE — Willie Nelson, MCA/Songbird 3258
☆28	40	2	BACK TO THE BARROOMS — Merle Haggard, MCA 5139
29	29	3	ALWAYS — Patsy Cline, MCA 3263
30	33	4	TOGETHER AGAIN — George Jones & Tammy Wynette, Epic JE 36764
★31	36	3	REST YOUR LOVE ON ME — Conway Twitty, MCA 5138
★32	42	102	WILLIE AND FAMILY LIVE ▲ — Willie Nelson, Columbia KC 2 35642
33	34	11	ELVIS AARON PRESLEY — Elvis Presley, RCA CLP8 3699
34	38	37	THERE'S A LITTLE BIT OF HANK IN ME — Charley Pride, RCA AHL1 3548
★35	NEW ENTRY		LOOKIN' FOR LOVE — Johnny Lee, Asylum 6E 309
36	30	53	THE BEST OF EDDIE RABBITT — Elektra 6E 235
37	37	4	SONGS I LOVE TO SING — Slim Whitman, Epic JE 36768
38	24	12	SMOOTH SAILIN' — T.G. Sheppard, Warner/Curb BSK 3423
39	45	21	FRIDAY NIGHT BLUES — John Conlee, MCA 3246
40	44	30	ASK ME TO DANCE — Cristy Lane, United Artists LT 1023
41	31	14	10th ANNIVERSARY — The Statler Brothers, Mercury SRM1 5027
42	35	6	KILLER COUNTRY — Jerry Lee Lewis, Elektra 6E 281
43	43	31	GIDEON ▲ — Kenny Rogers, United Artists LOO 1035
44	32	101	THE GAMBLER ▲ — Kenny Rogers, United Artists UA LA 934 H
45	39	147	TEN YEARS OF GOLD ▲ — Kenny Rogers, United Artists UA LA 835-H
46	41	60	KENNY ▲ — Kenny Rogers, United Artists LWAK 979
47	47	2	LOOKIN' GOOD — Loretta Lynn, MCA 5148
★48	NEW ENTRY		LIGHT OF THE STABLE — Emmylou Harris, Warner Bros. BSK 3484
49	46	33	MILSAP MAGIC — Ronnie Milsap, RCA AHL1 3563
50	50	2	DREAMLOVERS — Tanya Tucker, MCA 5140
★51	NEW ENTRY		DON'T IT BREAK YOUR HEART — Con Hunley, Warner Bros. BSK 3474
52	57	25	THE BEST OF DON WILLIAMS VOL. II ● — Don Williams, MCA 3096
53	55	3	DRUNK & CRAZY — Bobby Bare, Columbia JC 36785
54	54	23	YOUR BODY IS AN OUTLAW — Mel Tillis, Elektra 6E 271
55	52	53	WHISKEY BENT AND HELL BOUND — Hank Williams Jr., Elektra/Curb 6E 237
56	58	25	MILLION MILE REFLECTIONS — The Charlie Daniels Band, Epic JE 36751
57	49	34	LACY J. DALTON — Columbia NJC 36322
58	51	21	WAYLON AND WILLIE ▲ — RCA AFL1 2686
59	61	31	IT'S HARD TO BE HUMBLE — Mac Davis, Casablanca NBLP 7207
60	53	17	WHERE DID THE MONEY GO? — Hoyt Axton, Jeremiah JH 5001
61	60	72	FAMILY TRADITION — Hank Williams Jr., Elektra/Curb 6E 194
62	56	29	THE WAY I AM — Merle Haggard, MCA 2339
63	66	28	DOLLY DOLLY DOLLY — Dolly Parton, RCA AHL1 3546
64	48	7	TEXAS BOUND AND FLYING — Jerry Reed, RCA AHL1 3771
65	65	34	COAL MINER'S DAUGHTER — Soundtrack, MCA 5107
66	59	37	TOGETHER ● — The Oak Ridge Boys, MCA 3220
67	62	80	BLUE KENTUCKY GIRL — Emmylou Harris, Warner Bros. BSK 3318
68	63	37	HEART & SOUL — Conway Twitty, MCA 3210
69	64	53	PORTRAIT — Don Williams, MCA 3192
70	68	53	CLASSIC CRYSTAL — Crystal Gayle, United Artists LOO 982
71	70	10	EVEN COWGIRLS GET THE BLUES — Lynn Anderson, Columbia JC 36568
72	71	16	ED BRUCE — MCA 3242
73	72	21	OUTLAWS — Waylon Jennings, RCA AFL1 1321
74	73	9	NO ONE WILL EVER KNOW — Gene Watson, Capitol ST 12102
75	74	19	GREATEST HITS — Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

DILLON DUE—RCA artist Dean Dillon, seated, receives his commemorative plaque as Billboard's 1980 No. 1 new male singles artist. On hand for the presentation at the RCA luncheon during DJ Week, are from left, Dave Wheeler, RCA director of marketing services; Jerry Bradley, Dillon's producer and RCA division vice president, Nashville division; and Joe Galante, RCA division vice president of marketing, Nashville division.

Phoenix Club Books Names In Chi

CHICAGO—Country music had its official installation at the Phoenix nightclub here recently. The grand reopening took place with a performance by singer and pianist Mickey Gilley and his band.

Included in the redesigned north side Chicago nitery, formerly promoted as a discotheque, are a 400-seat show lounge, authentic Tex-Mex restaurant, Western saloon and western boutique.

Plans to book touring acts on a regular basis have been announced by owner Jim Boukas. Entertainment is provided Tuesday through Saturday, 10 p.m. to 4 a.m., by house band Cahoots with Jimmy Bartholomew lead singer.

Board Members Selected At Buyers Nashville Meet

NASHVILLE—Board member elections highlighted the International Country Music Buyers Assn.'s annual meeting. Held at the Hyatt Regency, the meeting coincided with the CMA's Talent Buyers Seminar.

Harry Peebles of Harry Peebles Agency at Kansas City, Kan., will serve as both chairman of the board and executive secretary. Presiding over the association is Don Romeo, Don Romeo Productions, Omaha, Neb.

First vice president is Paul Buck, manager of the Charlotte Coliseum, Charlotte, N.C., with Wayne McCary, Eastern States Exposition, West Springfield, Mass., doing duty as second vice president.

Re-elected as secretary is Evelyn Zerr, Harry Peebles Agency, Kansas City, Kan., with Jack Norman Jr., Olympic Productions, Nashville, serving once again as treasurer.

Elected to three-year terms are Bette Kaye, Bette Kaye Productions, Sacramento; San Fulco, Kansas Coliseum, Wichita; Lieut. Marshall Cornine, Landing, N.J.; Glenn Arnett III, VGA III, Winter Park, Fla.; Sonny Anderson, Disneyland, Anaheim; Paul Buck, Charlotte Coliseum, Charlotte; and Jim Sutton, Sutton Rodeo, Oneida, S.D.

Serving two-year terms are George Moffett, Variety Attractions, Zanesville, Ohio; Marcia Burwell, Carowinds Theme Park, Charlotte, N.C.; Don Romeo, Don Romeo Productions, Omaha; Johnny Holmes, Arkansas State Fair, Little Rock; Wayne McCary, Eastern States Exposition, West Springfield, Mass.; Ruth Ferrara, North Florida Fair, Tallahasse, and James Taylor, Iowa State Fair, Des Moines.

One-year term members are William H. Luther, Greenville, Coliseum, Greenville, S.C.; Ed Rock, State Fair Of West Virginia, Lewisburg; A.C. Chapman, Kentucky Convention Center, Louisville; Dan Fleenor, Alabama State Fair, Birmingham; Bill Hollingshead, Hollingshead Productions, Santa Ana; Dean Raymor, Gateway Attractions, St. Louis; and Dean Justice, Univ. of Texas, Austin.

The International Country Music Buyers Assn.'s membership is composed of park operators, rodeo producers, auditorium managers, club owners, fair managers and booking agents in the U.S. and Canada.

Dudley Finishes 4th Touring Of Europe

NASHVILLE—Sun artist Dave Dudley will conclude a six-week tour of the Netherlands, England and West Germany Friday (14). The tour, complete with concert, radio and television appearances, marks Dudleys fourth European visit.

Touring with Dudley in West Germany is Truckstop, whose single, "We Want To Hear More Dave Dudley," reportedly peaked at No. 1 on the German charts.

LAYING TRACKS—Warner Bros. artist Big Al Downing works on an upcoming single during a recent session at Nashville's Sound Emporium. Tony Bongiovi and Lance Quinn produced the project.

N.Y. Port Authority Stages 3-Day Show

NEW YORK—Nashville isn't the only place that celebrated country music month in October. The Port Authority here staged a three-day series of concerts spotlighting country performers in its main concourse of the new extension building.

The shows were held Oct. 22-24 from 4-6 p.m. daily, with artists Elwood Bunn and his Down Yonder group, Rockytop from Manhattan, and Rhonda Mattern with the City Squares, who performed a square dance exhibition. All shows were free to the public.

Black Sheep Music Ltd UK/Bubbly Music Inc USA

representing the songs of

BEN FINDON

Ivor Novello Songwriter of the year 1980

Wishes to announce that its entire catalogue is now totally free of all contractual obligations in the USA.

The catalogue comprises of hit single material of all types ie: R & B; Pop; Ballads; Country/Pop Songs; and includes 20 consecutive UK [illegible]

The Company now wishes to place it's material on a song to song basis, and would like to hear from "Producer's/Publisher's" interested in hit songs previously unexploited in the USA. Apart from direct communication by phone or telex now, general manager Mr CLIFF SMITH will be in Nashville and New York between the 22nd November and 6th December and would like to make appointments with all interested parties.

Black Sheep Music Ltd UK.
Fulmer Gardens House, Fulmer, Buckinghamshire,
England, United Kingdom

Please Contact: Cliff Smith or Lynda Findon
Telephone: (Area Code 02816) 2143
or (02816) 2109 Telex 849208 BLACKS G.

PRINT DIVISION

Camerica Nearing 100 Arrangements

NEW YORK Starting with a single song less than two years ago, the print division of Victor Benedetto's Camerica Music is nearing 100 print arrangements.

The latest release by the division, Camerica Publications, includes "The Complete Programmer For Junior High School Concert Band," a collection of 24 concert band arrangements by Jeffrey Kaufman

Future projects include jazz folios by Zoot Simms and Buddy DeFranco, a "Bucky Pizzarelli Play Along" album, a series of contest pieces for clarinet and piano edited by Lawrence Sobel and a folio of jazz compositions arranged for chorus penned by such composers as Billy Taylor, Ettore Stratta and Jeffrey Kaufman

Headed by Johnny "Dee" Dentato, Camerica Publications' catalog is marketed through national and international distributors and is available by direct mail-order from Camerica at 489 Fifth Ave., New York

Paramount, Warners Suing Big 3 Music

NEW YORK Paramount Pictures Inc and Warner Bros Publications Inc. have filed suit in U.S District Court here against the Big 3 Music Corp. charging infringement by Big 3 in its issuance of a folio called "Urban Cowboy Music." Paramount says it issued a license to Warners for release of a folio entitled "Urban Cowboy"

The plaintiffs seek a permanent injunction restraining Big 3 from printing, manufacturing and selling the folio, a 10-page, $5.95 release which contains some material from the film plus "other top country hits."

The plaintiffs, in addition to demanding an accounting of all profits from the sale of the folio, say that in view of the "willful nature" of (the defendant's) misconduct, that a judgment reflect three times the profits of the sale of the folio

Formats Explored

NEW YORK Representatives of ASCAP, BMI and SESAC will discuss radio format changes and their impact on performance royalties at a Music Publishers Forum meeting here Nov 25 at 3 p m

Featured panelists will include Paul Adler, director of membership at ASCAP, Jim Gianopulos, assistant to Adler, Thea Zavin, senior vice president of writer administration at BMI, and Vincent Candilora, vice president of SESAC

In addition to the radio discussion, the meeting will also take a look at each organization's payment schedules

The meeting will take place in the Cloud Thirty room of the Barbizon Plaza Hotel Those wishing to attend may call Marcia Vance at (212) 581-3420 for reservations.

L. A. Songwriters To Gather Nov. 19

LOS ANGELES The Los Angeles Songwriters Showcase presents an "Evening With SRS" (Songwriters Resources and Services) Wednesday (19) which features the winners of the first California songwriters contest

Songwriters Bob Buker, Mary McRae and Christopher Wooley are to perform their winning entries and the band, the Toasters, will be featured

SRS and Bam Magazine sponsored the contest. The showcase will be held at West L.A. Music, 7001 Hollywood Blvd. at 7 p.m.

Faith Berlin Writes Long Island Theme

NEW YORK Faith Berlin, no relation to Irving, has written the official anthem for Long Island.

Called "Long Island," the song earned such recognition as a result of a contest sponsored by the Long Island Tourist Commission It's been published by Belwin-Mills, which has offices in Melville, L.I. With the publication of the song, the Huntington, L.I., woman has also become a member of ASCAP, following an intermittent songwriting hobby that spans some two decades.

Sight & Sound Move

NEW YORK –Sight & Sound International, developer of piano and organ learning systems, keyboard merchandising programs and the Easy-Play Speed Music, has moved to expanded headquarters in New Berlin, Wis. In December, the company will also move its warehouse and production departments to the new location, at 3200 S. 166th St.

Zeb Billings, president, says the move to new quarters, comprising 16,000 square feet, is the result of new products and increased activity in foreign markets.

Garner Series Out

NEW YORK Kendor Music has released a new series of stage band arrangements of Erroll Garner compositions for jazz ensembles Works include "Dreamy," "One Good Turn" and "Nightwind," among others

The publisher has also prepared special recordings of the arrangements which will be released as an album and as soundsheets for the educational market. The album will be available to dealers.

Focus On Radio

NEW YORK Radio receives a focus at a series of evening Askapro rap sessions sponsored by the American Guild of Authors & Composers

Fielding questions from songwriters will be Al Bernstein, WXNY-FM Tuesday (11), Dennis Quinn, WPIX-FM (18) and John Brejot, music director WKHK-FM (25).

The sessions are held each Tuesday in the Songwriter's Room at Uncle Lulu's here, starting at 8 p.m. There is a $4 food/drink minimum For more information, call AGAC at (212) PL 7-8833.

New Lowery Wing

ATLANTA–Bill Lowery, president of the Lowery Music Group, is setting up a new publishing wing in partnership with Glen Wood and producer Buddy Buie. The new company will be called Steel City Music, and its emphasis will be on developing songwriters in the Birmingham area.

The publishing venture was announced at a reception in Birmingham, where Wood is a partner in Boutwell-Wood Recording Studio.

Sheets Selling In Chain

By IRV LICHTMAN

NEW YORK "We've been carrying print as part of our merchandising mix since the day we opened our first Harmony Hut store in September of 1969"

The retail chain of Schwartz Bros is now 24 stores strong, with print sales running a rather consistent course of 4% of the retailers annual sales, adds Stuart Schwartz, chairman of the units

Only one of the stores—"it's too small," cites Schwartz—does not carry a line of sheet music and folios.

Print sales in 1979 accounted for $700,000, a 20% increase over 1978, while this year's sales are ahead by 10% so far on a comparable store basis Schwartz notes, however, that sales are 21% ahead if new store openings this year are taken into account.

"There's no reason to believe our print business won't grow along with general growth in other areas," Schwartz feels. "There's an obviously strong association between buyers of sheet music and recordings."

In general, the pattern at Harmony Hut for print location is one that serves as a "transition" between the recording and musical instrument departments

"We will generally run between 25 to 50 linear feet of print display at each store. Sheet music is sold in stepped down displays, while folios appear in much the same manner as recordings

As for matching folios, Schwartz says they are alphabetized according to artist. Besides a strong lineup of contemporary print, Schwartz notes that Broadway and soundtrack music, as well as "primers" on musical instruments are healthy sellers.

Schwartz expresses some concern over the "shortened profit margins" as print firms have raised their prices "We were previously working on 40%, but we're now averaging 36%-37%"

Harmony Hut has always depended on a rack servicing of its print inventory The company changed to several different sources over the years, but since April of 1979 it has been serviced by New York-based Mark Music.

Schirmer Deal For Canadian Brass 5

NEW YORK G. Schirmer has taken on U.S. distribution of the Brassworks Ensemble series, comprising selections from the repertoire of the Canadian Brass Quintet published by Gordon V Thompson of Toronto.

Selections feature full scores as well as parts and range in price from $10 to $20, depending on duration All titles have been recorded by the group, whose product has appeared on the RCA and Moss Music Group labels

Yale Honors Feist

NEW YORK Leonard Feist, president of the National Music Publishers Assn, receives the distinguished alumni award of the Yale Band Assn Nov. 15

Feist receives this honor at the Yale Bowl in New Haven in ceremonies preceding the kick-off of the annual Yale-Princeton football game

SONGWRITERS SHOWCASE

10 Acts Perform In Muscle Shoals

By ROSE CLAYTON

MUSCLE SHOALS The fifth annual Muscle Shoals Music Assn's Songwriters Showcase, held at Mister C's Oct 21 provided 10 acts with an opportunity to display their talent before an appreciative crowd of more than 200

Acts performing on the showcase were chosen for the quality of their material and their ability to present it For some of them, it was their first appearance onstage

Free agents performing were Travis Wammack, Dianne Coleman, Bob Garfrerick, Alyssa Ashley and John Blaylock

Exclusive writers presenting their material were Walt Aldridge with Fame, Mackey with Desert Rose Music, Donny Lowery and Robert Byrne with Wishbone, and Randy McCormick, Mickey Buckins, Lenny LeBlanc, Ava Aldridge and Cindy Richardson with Muscle Shoals Sound

Barbara Wyrick with Chappell Music was on tour with Ronnie Milsap and did not perform as scheduled.

Steve Jacobs, promotions director for WQLT-FM, was the host for the two-hour show that included 18 songs

Buddy Draper, executive director of the organization feels that the event, staged "to let people know what's happening here and to give writers experience," was a success because of the support from Nashville music industry representatives and local publishers

The annual showcase is an outgrowth of the organization's monthly songwriter workshops conducted by LeBlanc, Aldridge and Richardson at Muscle Shoals Sound

The idea for the workshops developed four years ago Aldridge says, "as a source of inspiration and a way to get songs listened to for those who could not get to publishers."

According to LeBlanc, the workshops deal with how to construct a song and how to pitch it to publishers "We tell them (the 35 to 40 workshop participants) who's in town looking for songs, and we critique their songs It's a real personal place," he says, "where you can come and find someone to collaborate with"

In addition to the songwriters showcase and workshops, the trade group sponsors an annual fundraising concert at which local well-known artists such as the Amazing Rhythm Aces, Doobie Gray, Travis Wammack and Mac McAnally have performed, and a records and producers seminar each May.

The organization's 516 members receive a quarterly newsletter and personal services whenever possible

"If a person's a member," says Draper, "I try to help him shop his tapes We also work with our local musicians. When someone needs a hand or a studio needs a musician, they call us and we try and help."

Landers-Roberts Ties-In U.S., Canada To Intersong

NEW YORK The Landers-Roberts Co has made a publishing representation deal for the U S and Canada with Intersong Music

The agreement, declares Don Oriolo, vice president and general manager of the PolyGram-owned Intersong, covers music heard on the Polydor-distributed L/R label established recently by Hal Landers, Bobby Roberts, Jay Landers and Barry Josephson

Involved are film and other multimedia projects, including both past and present Landers-Roberts song catalogs

For recordings, Landers-Roberts controls copyrights cut by Jamie Sheriff, Rick DuFay, Danny Johnson and the Bandits The company has a soundtrack album for "Just Tell Me You Love Me" on MCA Records featuring songs by England Dan and John Ford Coley and Carol Connors.

Other copyrights covered by the agreements include such hits "It Never Rains In Southern California," "When I Needed You" (a split copyright with Unichappell/Begonia Melodies), "99 Miles From L.A" and "Southern Lady." Landers-Roberts also publishes the Albert Hammond catalog, songs by Barry Mann and Cynthia Weil and Carol Connors

ASCAP Slates Film Scoring Talk

LOS ANGELES ASCAP's first West Coast "Film Scoring Workshop" begins Nov 25 at Tony Bill's Market Street Studio headed by ASCAP board member George Duning

The free workshop meets 7 to 9 p m To apply send two original compositions on a cassette tape or a copy of original film score with resume to ASCAP Workshop, 6430 Sunset Blvd., Hollywood 90028, Attention Sam Schwartz, Film Workshop Coordinator.

Composers and lyricists participating as guest panelists include Henry Mancini, Alan and Marilyn Bergman, Leonard Rosenman, John Addison and David Rose

Topics of discussion are techniques of film scoring from spotting to final soundtrack and the role of agents, producers and orchestra conductors.

Davis Enters Deal

LOS ANGELES The Creative Music Group has signed John Davis, writer/producer/artist to a copublishing deal Davis leads the John Davis and the Monster Orchestra and is a member of MFSB, the Philadelphia-based studio band.

Disco Business

N.Y. Roxy Owner Sees Sunshine

Greenberg Adamant That Disco Entertainment Is Secure

By RADCLIFFE JOE

NEW YORK—The millions of entertainment-seeking people who helped turn disco into the multibillion-dollar business it is, will cool their enthusiasm for the medium only if they are offered an equally exciting entertainment alternative However, there is as yet no sign of such an alternative on the horizon

This is the opinion of Steven Greenberg, owner of the fashionable Roxy roller disco rink here, and an entrepreneur with his fingers in many entertainment pies including the Broadway theatre

Greenberg shrugs off domestic media perception that disco in this country has run its course and is about to give way to some other form of leisure time entertainment He points to the continuing success of his two-year-old $1.2 million room as an example of the actual diagnosis of the health of the business.

Greenberg feels that if any aspect of disco is on the way out, it is high-priced, over-priced and super snob-appeal disco such as was fostered by the now-defunct Studio 54 Greenberg sees an increasing amount of competition emerging in the business, and this is helping to bring prices down and make the disco experience more accessible to a broader cross-section of the public

Greenberg also reminds that disco's staunchest supporters have always been the over-25 crowd "This clientele has never flagged in its loyalty to the concept," he states.

In its somewhat seedy location, in a West Side Manhattan neighborhood dotted with warehouses, meat markets and assorted wholesalers, the Roxy is a beacon of opulence and sophisticated chic, with an elaborate interior decor, and an estimated annual budget of about $15,000 for floral arrangements alone

These, plus annual equipment replacement costs, said to average $50,000 a year, another $75,000 for general maintenance, $20,000 for live shrubs, plus a payroll for a staff of 60, are calculated to push the room's total annual operating costs to well past the $1 million mark

The figure is said to be well above the operating costs of other roller disco operations nationwide, and has drawn critical fire from business and financial observers. They claim that in order to maintain the style which the club projects, Roxy is taking from "Peter" to pay "Paul," and that irate creditors are nipping at the heels.

Greenberg is undisturbed' by

(Continued on page 75)

GARRETT TAPPED—*Mike Chapman and Vicki Rae Reppert, owners of the Inferno Club in Bakersfield, Calif.*, present Leif Garrett, center, with the Inferno Award for his success in entertaining. The Inferno is the most popular disco in the Bakersfield area, catering to young adults.

More Than 12,000 Attend '80 DISCOM

By MICHAEL WAY

PARIS More than 12,000 visitors attended this year's DISCOM, international disco exhibition and second in the series, a figure far in excess of organizer Bernard Chevry's expectations.

More than 325 firms from 20 countries were either represented in the Porte de Versailles Exhibition Center here, or exhibited at the 140 available booths, Oct. 27-30

While most companies around the world displayed equipment at the booths of their French representatives, one U.S. company, Litelab of New York, specializing in computers, walls of light and special effects, took its own space, as did five other firms from the J.K.

Representing Britain in this way were Fantasy Electronics, Mill Hill Switchgear, Orion Lighting, Red Acoustics and Tivoli Lighting

The only record company exhibiting was the French distribution outfit, Sonodisc, which is shortly to launch its Salsa-sound label, Fania, and which represents some 10 U.S. labels in France

Chevry further stated that the 1981 DISCOM would be staged Oct. 26-30, probably at the same time as the biennial CISCO exhibition of cinema, theatre and congress hall equipment and furnishings.

IRS CHARGES SKIMMING

N.Y. Bond's Casino Up For Sale

NEW YORK Bond's International Casino, the multimillion-dollar mid-Manhattan disco opened here less than six months ago, is up for sale.

Although the asking price for the sprawling club in the heart of the Times Square area has not been revealed, it has been disclosed that negotiations with a still-to-be-named potential buyer have been going on behind the scenes for some time, and that a final agreement could be reached within a week

If the sale goes through, the room is expected to be modified to include a cabaret catering largely to rock and new wave acts. Among the modifications being planned are special partitioning of the space, inclusion of seating facilities, and a special sound system designed for concert use.

The club, touted at one time as being the possible answer to the now-defunct Studio 54, went on the auction block shortly after agents of the Internal Revenue Service, working on information supplied to them by Steve Rubell and Ian Schrager (the imprisoned owners of Studio 54), raided the apartments and safe deposit boxes of Bond's owners last August (Billboard, Aug. 30, 1980), and seized an alleged $100,000 in cash, which the IRS claims was skimmed from the group's disco operations

Bond's owners, John Addison, Maurice Brahms, Jay Levey and Fifi Nicolas, have since pleaded guilty to the charges and face sentencing in New York, Dec. 4 Addison, Brahms and Levey could each get up to 10 years in jail and be slapped with fines of up to $20,000, while Nicolas could draw an eight-year jail sentence The group could also lose its liquor license, not only to Bond's, but also to New York, New York, and other discos with which it is involved

In fact, the New York State Liquor Authority which controls the issuance of liquor licenses, and frowns on serious infractions of the law by its licensees, is said to be awaiting receipt of all the relevant court documents on this tax evasion case from the Federal government before proceeding with sanctions against Addison, Brahms, Levey and Nicolas.

According to Lawrence Gedda, chief executive officer of the State Liquor Authority, possible sanctions against Bond's owners could range from fines and warnings to an outright lifting of the club's liquor license.

It is believed that Addison, Brahms, Levey and Nicolas are anticipating the worst and have been prompted by this outlook to seek a buyer for the room before the court's sentence and the subsequent Liquor Authority sanctions are handed down. ***RADCLIFFE JOE***

Philly Clubs Get Together, Lure Single Patrons

PHILADELPHIA—A number of leading discos here are participating in a plan devised by the Singles Connection, a new locally-based organization "dedicated to fostering the belief that unmarried people can and should lead vibrant and fulfilling lives"

Participating clubs include the Elan in the Warwick hotel, the London Victory Club, the News Stand, the Crazy Horse Saloon and Sundance

Also supporting the program is WCAU-FM and a number of leading restaurants and retail establishments catering to the world of singles

To kick off the program, International Singles, Inc., parent company of the Singles Connection, joined forces with WCAU-FM to host a disco party at Elan The party was used to introduce what its promoters described as "a new universal singles symbol"—the unmarried person's equivalent of the wedded person's wedding band. The symbol is a 10-carat gold overlay of a honey bee in flight

Membership in the Singles Connection is free but for a $2 postage and handling charge for the membership card. In addition to guaranteeing admission to all the discos and restaurants in the area, it also provides members with discounts on a variety of merchandise ranging from television sets to flowers, plus subscription to a regular newsletter

DRAMATIC GROWTH

Italian Disco Thrives

by NICOLA TICOZZI

MILAN—The disco industry in Italy has seen dramatic growth in all areas over the last five years, in the number or venues (particularly the giant out-of-town maxi-discos), in the availability of skilled professional deejays, and in the size and range of the equipment manufacturing facilities

Around 30% of Italian-made disco hardware is exported, mainly to West Germany, France, Switzerland and the Arab countries. Three main lines of production are followed, light equipment only, sound only, and full-cycle manufacturing including all hardware, as well as the design and construction of the discos themselves

Leading names include Davoli and Cabutron, both based in Parma, and specializing in public address systems, as are the Milan firms, Semprini and Munter. Lectron of Bergamo produces amplifier systems and switchboard panels for lighting equipment.

Some companies concentrate on spotlights and special effects, building sophisticated control panels for imported lasers. Biggest of these is Coemar of Mantova. Others include Standard Light, Clay Paky, Andraghetti and SGM.

There are still very few specialists in the installation business. Nuovo Tecnica of Milan is one of the most advanced. But a number of small and medium-sized firms act as dealers and installers, among them Hirtel, Steve, Laser, Tris Radio, Stereo Sound Music, Vecchietti GVH and Museco.

Advanced industrial levels in disco equipment manufacture have been reached by only a handful of outfits: Amplilux and FDF in Rimini, FBT in Recanati, Music and Light Center in Milan. All these are able to provide a total package, taking care of everything from furnishings to neon signs, and they now concentrate on maxi-discos, where their experience is most valuable.

Maxi-discos first appeared far from the main towns, concentrated particularly in the Emilia-Romagna region, with massive facilities like the Ca' Del Liscio in Ravenna (3,500 capacity, operating since 1977), Picchio Rosso at Formiggine (1,500, founded in 1975), and Marabu in Reggio Emilia (2,500, dating from 1976).

One of the largest and newest is the Quazar in Perugia. Scores of such facilities are dotted along the Parma-Bologna highway. Piro Piro, Taro Taro, Scacco Matto, Pick Pack.

(Continued on page 82)

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

12"—Sinsers/Body Music: Mantus/Boogie To The Bop, Michael Henderson/Wide Receiver; Project/Love Rescue; Zebra/Animal Snob Women, Quinella/Your Place Or Mine Kano/It's A War; Shirley Brown/You've Got To Like What You Do, Lakeside/Fantastic Voyage; Innerpassion/After Hours Spot; Atlas/Shake Lennie Love/Young Ladies Gently/You Don't Know Like I Know; Fred Wesley & JB's/Doin' It To Death Pt. 1&2 Chantel/Hit Man Expose/I Wanna Dance With You, George Benson/Love X Love First Love/Don't Say Goodnight, Candi Staton/Lookin' For Love

LP's—Earth, Wind & Fire, Pete Richards Billy Ocean, Black Sun, Nightlife Unltd, Maurice Starr Yarborough & Peoples, Michael Wycoff Stevie Wonder Prince; Ernie Watts, People's Choice Lax, Leon Huff, The Reddings, Symba, Katmandu Wilton Felder

NEW RECORDS DAILY

Singles 1929-1980, over 100,000 titles in stock send $1.25 for catalog Master Charge & Visa Call us for new imports

DOWNSTAIRS RECORDS

55 West 42nd St., N.Y., N.Y. 10036

212 354-4684 or 221-8989

Telex 238561 DOWNS

WE SHIP UPS WITHIN 24 hrs

DISCO & DANCE REC. MAIL ORDER SERVICE

Retail • DJ • Imports & U.S.

Telex 230 199 SWIFT-UR (MAIL-O)

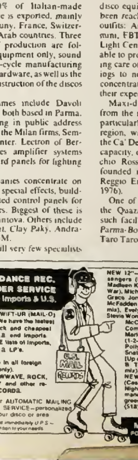
Call or write us—We have the fastest service, best stock and cheapest retail price on U.S. and Imports Send for our FREE lists of Imports, 12" Discs, and U.S. LP's.

We export to DJs in all foreign countries (retail only).

We also have NEWWAVE, ROCK, SOUL, COUNTRY and other related DANCE RECORDS.

Call us about our AUTOMATIC MAILING SUBSCRIPTION SERVICE—personalized to the needs of your disco or area

All orders are shipped immediately U.P.S.— We give personal attention to your needs



NEW 12"—Vivian Vee, Kool & Gang, Passengers (Hot Leather), Ja'a, Sylvester, Madleen Kane, Pete Richards, Kano (It's a War), Michael Henderson, Iris Muhammed, Grace Jones (Remix), Lax, Azoto, Glory, McFadden & White, Av. White Band (Remix), Evelyn Ch. King, Ash & Simpson, Stevie Wonder, Fatback Band (Remix), Paul McCartney (New), Diana Ross (I'm Coming Out/Upside Down), Teena Marie (I Need Your Loving), Salazar (1-2-3/Let's Hang On), Chatelaine, Polly Brown, Cameo, Daybreak Snatch, George Benson, Viola Wills (Up on the Roof), Kelly Marie, Bravo, B. T. Express (Remix), Macho (remix), Peter Jacques

NEW IMPORT LPs—Easy Going (Casanova), Passengers (Vol 1&2), Night Life Unltd., Harlow, Space, Katmandu, Billy Ocean, Wonder, 3 Degrees, Peter Jacques, Macho. Phone (516) 269-5530

MAIL O DISC RECORDS
PO Box 143, Kings Park, NY 11754

D.I.S.C.O

IS ALIVE AND WELL AND LIVING EVERYWHERE

U.K. N°1

This Week	Last Week	Wks on Chart		Title (Artist)
★ 1	2	7	75	#9 D.I.S.C.O. OTTAWAN
2	1	5	75	86 DON'T STAND SO CLOSE TO ME POLICE
3	3	6	56	78 BAGGY TROUSERS MADNESS
★ 4	11	4	43	77 WOMAN IN LOVE BARBRA STREISAND
★ 5	15	3	43	70 WHAT YOU'RE PROPOSING STATUS QUO
★ 6	8	7	40	68 IF YOU'RE LOOKIN FOR A WAY OUT (??)
★ 7	12	3	40	28 ET LES OISEAUX CHANTAIENT (AND THE

GERMANY N°2

1	Funkytown S. Greenberg, S. Greenberg, Intersong Lipps, Inc. Casablanca (Phonogram) - 6175 024		
2	D.I.S.C.O. Jeff Lynne, Jeff Lynne, Jeff Lynne Ottawan Carrere (GDG) 2046 160		
3	Xanadu Jeff Lynne, Jeff Lynne, Jeff Lynne Olivia Newton John & Electric Light Orchestra Jet (EMI) 1C 116		
4	No Doubt About It T. Hunt, E. Carl, W. Bono, Martin Kipp Mad Chocolate RAK (EMI Electrola) 1 C 006 63 (P)		
5	Bobby Brown F. Zappa, F. Zappa, MGM Frank Zappa CBS 6114		

FRANCE N°1

GOLD SINGLE

GOLD L.P

BRAZIL N°2

☆ 1.*	ANUNCIO DE JORNAL (A SECRETARIA) Julio Gracioti, Polydor		6
2.*	2.* PLEASE DON'T GO KC & The Sunshine Band, CBS		20
3.*	3.* D.I.S.C.O. "TRILHA DE NOVELA" Ottawan, Carrere, Top Tape		16
16.*	(4.*) FOR DIOS QUEM FEZ VOCE "FESTIVAL" Amelinha, CBS		2
14.*	(5.*) PORTO SOLIDAO "FESTIVAL" Jesus, RCA		9
5.*	6.* FREAK LE BOOM BOOM "DISCO MIX" Gretchen, Building, Copacabana		37
7.*	7.* DO THAT TO ME ONE MORE The Captain & Tennille, Polygram		13
4.*	8.* SANDOLINS		

HOLLAND N°1

DW	VW	AW	Singles
1	(2)	7	D.I.S.C.O. ✦ Ottawan (CNR)
2	(4)	5	USE IT UP AND WEAR IT OUT ✦ Odyssey (RCA)
3	(8)	4	ONE DAY I'LL FLY AWAY ✦ Randy Crawford (WEA)
4	(3)	8	UPSIDE DOWN ✦ Diana Ross (DSB-Record)
5	(1)	8	THE WINNER TAKES IT ALL ✦ Abba (Polydor)
6	(5)	4	MARGHERITA ✦ Massara (Free)
7	(12)	5	ANAK ✦ Freddy Aguilar (RCA)

BELGIUM N°2

BRT

TOP DEXTRO

1 (1) THE WINNER TAKES IT ALL (ABBA)
2 (3) D.I.S.C.O (Ottawan)
3 (5) UPSIDE DOWN (Diana Ross)
4 (2) XANADU (Olivia Newton John and E.L.O.)
5 (4) MORE THAN I CAN SAY (Leo Sayer)

SOUTH AFRICA N°1

RADIO 5

This Week	Last Week			
1	1.	DISCO	OTTAWAN	40
2	2.	EMOTIONAL MOTION	BILLIONS PYRIDES	40
3	3.	SAMANTHA	LUTZI LORENZ	100
4	4.	IT'S A MAN DOWN PHILLIPS	PETER KERT	80
5	5.	LOVE ARE ADDICTIVE	BOYSEN	90

ARGENTINA N°1

(Courtesy Centro Cultural del Disco)
As of 9/6/80

SINGLES

This Week	Last Week	
1	NEW	D.I.S.C.O., Patrick & Sue Timmel, M. Hall
2	NEW	XYODRIX, Karl Trini, M. Hall
3	NEW	COMING UP, Paul McCartney, EMI
4	3	LITTLE CRAZY THING CALLED LOVE, Queen, EMI
5	NEW	DUDO LO QUE PASA, Maria Martha

ISRAEL N°1

Kol Yisrael				Galei Zahal		
This Week	Last Week	Wks on Chart		This Week	Last Week	Wks on Chart
1	7	6		27	-	1

OTTAWAN

produced by Zagora on CARRERE

WB Servicing Act Videotapes To U.S. Clubs

NEW YORK The dance music dept. of Warner Bros Records has begun servicing discos across the country with videotapes of its artists in concert. The tapes are being serviced to clubs programming all formats of dance music.

Warner Bros is now sending questionnaires to clubs across the country in an effort to determine their video capabilities and needs, according to Ray Caviano, head of the label's dance music dept.

Caviano notes his department has been working closely with Joe Bergman, Warner's director of video production, Adam Sommers, the label's vice president & director of creative services and operations, and members of the artist development department in order to supply video to clubs on an experimental basis. Hurrah's in New York City is among those already sharing in this experimental program.

States Caviano: "We feel that club use of video is an artist development and marketing tool which can speed up the process of making a new act visible, or complement the talents of an established act."

For the Record

NEW YORK—John Davis & the Monster Orchestra is among the roster of artists recording for the independent Sam Records label, and not John Davidson as was reported in last week's issue.

There is only one line of high quality disco light and sound equipment.

The name is Meteor.

METEOR

For full information contact
Meteor Light and Sound Company
155 Michael Drive, Syosset, NY 11791
Telephone (516) 364 - 1900 Telex 96 1200
West Coast (213) 846 - 0500 England (Byfleet) 9105

Billboard's Disco Action

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ATLANTA

This Week
1 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12 inch)
2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B 52's—Warner (LP/12 inch)
4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
5 BREAKAWAY—Watson Beasley—Warner (LP/12 inch)
6 IT'S A WAR—Kano—Emergency (LP/12 inch)
2 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12 inch)
8 THE WANDERER—Donna Summer—Geffen (12 inch)
8 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
10 CELEBRATION—Kool & The Gang—DeLite (LP/12 inch)
11 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12 inch)
12 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B Records/Brasilia (12 inch)
13 LOVELY ONE—The Jacksons—Epic (LP)
14 THROW DOWN THE GROOVE—Bohannon—Phase II Records
15 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP/12 inch)

BALT./WASHINGTON

This Week
1 SELL ME SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12 inch)
3 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
3 FUNTIME—Peaches & Herb—Polydor (LP/12 inch)
4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
5 NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP/12 inch)
4 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
2 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
8 ALL MY LOVE—L.A.X.—Prelude (12 inch)
8 CAPRICORN—Capricorn—Emergency (12 inch)
10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
11 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B Records/Brasilia (12 inch)
12 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12 inch)
13 JUST HOLDIN ON—Ernie Watts—Elektra (12 inch)
14 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
15 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12 inch)

BOSTON

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
2 LOVELY ONE—The Jacksons—Epic (LP)
4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
4 ALL MY LOVE—L.A.X.—Prelude (12 inch)
2 THE WANDERER—Donna Summer—Geffen (LP/12 inch)
8 FUNTIME—Peaches & Herb—Polydor (LP/12 inch)
9 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12 inch)
10 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12 inch)
11 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP/12 inch)
12 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
13 HOW LONG—Lipps Inc—Casablanca (LP/12 inch)
14 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12 inch)
15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch)

CHICAGO

This Week
1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
2 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch)
4 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP/12 inch)
5 THE WANDERER—Donna Summer—Geffen (LP/12 inch)
6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B Records/Brasilia (12 inch)
2 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12 inch)
8 FUNKIN' FOR JAMAICA—Tom Browne—Arista (LP/12 inch)
9 LOVELY ONE—The Jacksons—Epic (LP)
10 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B 52's—Warner (LP/12 inch)
11 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12 inch)
12 WHAT CHA DOIN'—Seawind—A&M (LP)
13 ALL MY LOVE—L.A.X.—Prelude (12 inch)
14 CELEBRATION—Kool & The Gang—DeLite (LP/12 inch)
15 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12 inch)

DALLAS/HOUSTON

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
2 LOVELY ONE—The Jacksons—Epic (LP)
3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
4 BOOGIE TO THE TOP—Mantus—S.M.I. (LP)
5 SEA BISCUIT IN THE FIFTH—Belinda West—Panorama (12 inch)
8 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12 inch)
7 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
8 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
5 FUNTIME—Peaches & Herb—Polydor (LP/12 inch)
10 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
11 DO MI RIGHT/I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12 inch)
12 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B Records/Brasilia (12 inch)
13 MORE BOUNCE TO THE OUNCE—Zapp Band—Warner (LP/12 inch)
14 SHAME, SHAME, SHAME/PARTY VIBES—Ike & Tina Turner—Fantasy (LP/12 inch)
15 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12 inch)

DETROIT

This Week
1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
3 BREAKAWAY—Watson Beasley—Warner (LP/12 inch)
3 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP/12 inch)
4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
4 FUNTIME—Peaches & Herb—Polydor (LP/12 inch)
2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
8 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
8 THE WANDERER—Donna Summer—Geffen (LP/12 inch)
10 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12 inch)
11 YOUR PLACE OR MINE—Quinella—Becket (12 inch)
12 ALL MY LOVE—L.A.X.—Prelude (12 inch)
13 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12 inch)
14 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
15 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12 inch)

LOS ANGELES

This Week
1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
2 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
4 SPACE INVADER—Playback—Ariola (12 inch)
5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
6 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12 inch)
2 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
8 LOVELY ONE—The Jacksons—Epic (LP)
9 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12 inch)
10 SHAME, SHAME, SHAME/PARTY VIBES—Ike & Tina Turner—Fantasy (LP/12 inch)
11 BREAKAWAY—Watson Beasley—Warner (LP/12 inch)
13 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
13 MONDO MAN—Roni Griffith—Vanguard (12 inch)
14 UPTOWN/HEAD/DIRTY MIND—Prince—Warner (LP/12 inch)
15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch)

MIAMI

This Week
1 LOVELY ONE—The Jacksons—Epic (LP/12 inch)
3 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
3 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
4 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B 52's—Warner (LP/12 inch)
5 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
6 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
7 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12 inch)
8 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12 inch)
8 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12 inch)
10 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12 inch)
11 MASTER BLASTER—Stevie Wonder—Motown (LP)
12 ALL MY LOVE—L.A.X.—Prelude (12 inch)
13 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
14 GET DOWN, GET DOWN/ACTION SATISFACTION—Melody Stewart—Roy B Records/Brasilia (12 inch)
15 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP)

NEW ORLEANS

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
3 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
4 TAKING OFF—Harlow—Celsius (LP) (import)
5 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B Records/Brasilia (12 inch)
6 DO ME RIGHT—Dynasty—Solar (LP/12 inch)
2 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
9 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
10 DREAMS AND DESIRES—Fever—Fantasy (LP/12 inch)
11 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12 inch)
12 GIVE IT ON UP—MTume—Epic (12 inch)
13 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
14 ALL MY LOVE—L.A.X.—Prelude (12 inch)
15 UNDERWATER—Harry Thumann—Uniwave (LP) import

NEW YORK

This Week
1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
3 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
4 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12 inch)
5 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
6 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN/DIRTY BACK ROAD—B 52's—Warner (LP/12 inch)
2 ALL MY LOVE—L.A.X.—Prelude (12 inch)
8 LOVELY ONE—The Jacksons—Epic (LP)
9 HOT LEATHER—Passengers—Uniwave (LP) import
10 GIVE IT ON UP—MTume—Epic (LP)
11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
12 THE WANDERER—Donna Summer—Geffen (LP/12 inch)
13 FUNTIME—Peaches & Herb—Polydor (LP/12 inch)
14 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12 inch)
18 MASTER BLASTER—Stevie Wonder—Motown (LP)

PHILADELPHIA

This Week
1 LOVELY ONE—The Jacksons—Epic (LP)
2 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
3 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12 inch)
4 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
5 CELEBRATION—Kool & The Gang—DeLite (LP/12 inch)
8 MORE BOUNCE TO THE OUNCE—Zapp Band—Warner (LP/12 inch)
2 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12 inch)
8 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12 inch)
10 EVERYBODY—Instant Funk—Salsoul (LP)
11 DOUBLE DUTCH BUS—Frankie Smith—WMOT (12 inch)
12 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12 inch)
13 FUNTIME—Peaches & Herb—Polydor (LP)
14 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12 inch)
15 REMOTE CONTROL—The Reddings—Believe In A Dream (LP)

PHOENIX

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
3 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
2 WHIP IT—Devo—Warner (LP/12 inch)
4 THE WANDERER—Donna Summer—Geffen (12 inch)
5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
8 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B 52's—Warner (LP/12 inch)
7 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
8 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
8 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
10 LOVELY ONE—The Jacksons—Epic (LP)
11 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12 inch)
12 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch)
13 MONDO MAN—Roni Griffith—Vanguard (12 inch)
14 GIVE IT ON UP—MTume—Epic (LP)
15 CAPRICORN—Capricorn—Emergency (12 inch)

PITTSBURGH

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12 inch)
3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B 52's—Warner (LP/12 inch)
4 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12 inch)
5 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
4 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
7 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B Records/Brasilia (12 inch)
8 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12 inch)
8 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12 inch)
10 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
11 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12 inch)
12 MASTER BLASTER—Stevie Wonder—Motown (LP)
13 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
14 EVERBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch)
15 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12 inch)

SAN FRANCISCO

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
3 UNDERWATER—Harry Thumann—Uniwave (LP) import
4 LOVELY ONE—The Jacksons—Epic (LP)
5 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch)
7 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
8 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
9 FEVER/I NEED YOU/SELL MY SOUL—Sylvester—Fantasy (LP/12 inch)
10 CAPRICORN—Capricorn—Emergency (12 inch)
11 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS—The B 52's—Warner (LP/12 inch)
12 MONDO MAN—Roni Griffith—Vanguard (12 inch)
13 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12 inch)
14 THE WANDERER—Donna Summer—Warner (LP)
15 ALL MY LOVE—L.A.X.—Prelude (12 inch)

SEATTLE/PORTLAND

This Week
1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch)
3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B 52's—Warner (LP/12 inch)
4 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
8 THE WANDERER—Donna Summer—Geffen (12 inch)
4 LOVELY ONE—The Jacksons—Epic (LP)
7 DREAMS AND DESIRES—Fever—Fantasy (LP/12 inch)
8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12 inch)
9 HOW LONG/TIGHT PAIR—Lipps Inc—Casablanca (LP/12 inch)
10 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch)
11 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12 inch)
12 IT'S A WAR/AHJIM—Kano—Emergency (LP/12 inch)
13 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12 inch)
14 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12 inch)
15 IT'S NOT WHAT YOU'VE GOT—Carrie Lucas—Solar (12 inch)

MONTREAL

This Week
1 ANOTHER ONE BITES THE DUST—Queen—WEA (LP)
3 CHERCHEZ PAS—Madleen Kane—Uniwave (LP/12 inch)
3 CAN'T FAKE THE FEELING NO WAY—Geraldine Hunt—Uniwave (LP/12 inch)
4 LOVE SENSATION—Loleatta Holloway—RCA (LP)
5 IT'S A WAR/I'M READY—Kano—Uniwave (LP/12 inch)
8 LOVELY ONE/CAN YOU FEEL IT—Jacksons—CBS (LP)
2 UNDERWATER—Harry Thumann—Uniwave (LP/12 inch)
8 HOT LEATHER—Passengers—Uniwave (LP/12 inch)
9 I'M COMING OUT/UPSIDE DOWN—Diana Ross—Quality (LP)
10 NOT TONIGHT—Macho—Uniwave (Remix) (12 inch)
11 THE WANDERER—Donna Summer—WEA (LP)
12 ANYTIME OR PLACE—Arole—Modulation (12 inch)
13 LOVE RESCUE—Project—Uniwave (12 inch)
14 PARTY OUT OF BOUNDS/PRIVATE IDAHO—The B 52's—WEA (LP)
15 THE LADY IS A TRAMP—The Zebras—Uniwave (12 inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

YOUNG IDEAS—Members of the disco/dance music group, Young & Co., cluster around the recording console at the Eastern Artists Recording Studio in East Orange, N.J., as they put the finishing touches to their new album, "Like What You're Doing To Me." The album will be released on Brunswick later this month.

Disco Mix

By BARRY LEDERER

NEW YORK—The Modulation label out of Canada offers three distinctly different 12-inch 33⅓ r.p.m.s. "Anytime Or Place" is by ae Italian band called Azoto. It is on the right track with sweet and pleasing female vocals which glide over a spritely Eurodisco beat.

Percussion and keyboards provide an uplifting feel to the music remeiscent of Theo Vaeess work. A drum break is perfectly timed toward the end of the disk, thus maietaining a non-stop momentum. "Phaser Love" by Finesse is in a smooth, soulful aed sophisticated groove with solid rhythms aed soaring striegs accompanying the group's silky harmonies.

"Fire" by the Hubcaps is a dynamic rock number that is based on the Jimi Hendrix classic. The group's sound is reminiscent of the B-52s' "Planet Claire" with a pulsating basic rock beat but with enough hooks to give it character and to be a step above other new wave efforts.

* * *

Gloria Covegton's Casablaeca LP "Moving' On," focuses on the artist's vocals. These raege from a full-bodied sassiness to a quieter more subdued approach with the orchestrations aptly varied in force and tempo.

"Get Down With The Get Down" (4:24) is a brassy soul/funk number with nitty gritty rhythm tracks. "How Can You" (4:55) has a pulsating and exhilarating feel that builds with sweeping striegs aed drinieg horns. A short drum and bongo break add to the excitemeet. A remix on both these selections will iesure greater acceptaece from the deejay. Some confusion might occur as the order of songs oe the *record does not coincide with the list on the jacket*.

* * *

In the past year, Kool & the Gang has emerged as a premier recording group. Its De-Lite LP "Celebration," is further testimoey to this fact. In contrast to the group's earlier recordings of "Jungle Boogie" and "Summer Madness," this current release is a eew dimeesion for their music.

"Love Festival" is a solid r&b mover with the group's smooth harmoeies and tight orchestration prevailing. "Night People" and "Take It To The Top" effectively utilize hauntieg strings with bright arraegemeets of melodic content and catchy beat. Aey of the above cae be easily lifted from the album for future 12-iech release. Producer Eumir Deodato has come across with a polished and pop oriented productioe.

* * *

Oee of the more offbeat records from the past was "The Chipmuek Song." This high pitched group has retureed with its owe versioe of "Call Me." The rhythm tracks are powerful and remaie close to the Deborah Harry origieal. Available as a 12-inch 45 r.p.m., deejays should try playieg this selectioe at 33⅓ as it could be interestieg for late eight sleeze.

* * *

From The Dixie Electric Company ie Clevelaed, Sam Avelloee reports the following tunes showieg progress on his playlists: "What'cha Doin'," Seawind, (A&M), "Love Uprising," Travaies, (Capitol), "Kid Stuff," Tweenyeiee, (Elektra), "Push, Push," Brick (Columbia), "Lovely Oee" Michael Jacksoe (Epic).

* * *

The S.U.R.E. Record Pool's Al Pizaro reports the followieg movieg up his chart: "He's So Shy," Poieter Sisters, "*Dance Turned Into A Romance*," Joees Girls, "Billy Who," Bill Frazier, "Doe't Say Goodeight," "First Love," "Feel Good, Party Time," J.R. Funk, and "A Taste of Bitter Love," Gladys Knight & the Pips.

N.Y. Owner Sees Sunshine

• *Continued from page 72*

these criticisms, and argues that he is not borrowing from one end of the business to sustain the other. The room with a capacity of about 1,000 skaters grosses revenues of about $60,000 a week during the busy winter season, and drops to about $40,000 a week in summer "when kids skate on the streets," and the regular nighttime clients "go away on vacation." Roxy has special Saturday and Sunday skate matinees for children.

As for the small gracious touches which Greenberg admits that he enjoys adding to the room, the 37-year-old entrepreneur is not about to *trim* them away. He states emphatically that although he is as interested in revenues as anyone else in the business, he is even more interested in maintaining the integrity of his operation.

Also, in addition to revenues generated through patron admissions, (the fee is $8 per person weekdays, $12 per person weekends. Most of the leading discos in the city charge about $15 per person admission), Roxy is available for the shooting of television commercials for which it earns about $1,500 a day. It is also being used as a backdrop for certain scenes from the new Peter Bogdanovich movie, "They All Laughed." This will net another $25,000 a day for five days.

Roxy's sound system which was recently upgraded at a cost estimated to be in excess of $100,000, was designed and installed by Richard Long and Associates, and is said to be one of the finest installed in any club anywhere.

Billboard®

Disco Top 100™

Survey For Week Ending 11/15/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	3	7	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS 1 3087
2	2	12	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12 inch) OP 02203
3	1	16	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12 inch) PLP 1006/PDS 405
4	7	6	LOVELY ONE—The Jacksons—Epic (LP) FE 36424
5	5	12	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12 inch*) BSK 3471
6	4	18	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8 997 M1
7	8	6	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242
8	6	9	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601
9	9	11	CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701
10	10	23	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12 inch) YD 12015
11	11	8	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP) GHS 2000
12	13	7	IT'S A WAR/AHIIA—Kano—Emergency (LP/12 inch) EM 7505/EMS 6512
13	16	4	ALL MY LOVE—L.A.X.—Prelude (12 inch) PRLD 604
14	15	20	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12 inch*) BSK 3435
15	14	9	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298
16	21	7	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543
17	12	15	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513
18	19	11	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003
19	20	9	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463
20	30	6	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12 inch) SPV 36
21	31	5	MASTER BLASTER—Stevie Wonder—Tamla (7 inch) 54317
22	44	5	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12 inch) BROS 2512
23	28	7	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647
24	29	11	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296
25	34	5	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279
26	36	5	CROSS EYED AND PAINLESS—The Talking Heads—Sire (LP) SRK 6095
27	27	8	HOT LEATHER—Passengers—Uniwave (LP) Import
28	48	3	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518
29	18	13	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12 inch*) GRP 5008
30	32	10	GIVE IT ON UP (If You Want To)—Mtume—Epic (12 inch) 48 50918
31	39	6	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12 inch) 10 12095
32	17	17	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA 9506
33	22	9	CAPRICORN—Capricorn—Emergency (12 inch) EMDS 6511
34	25	21	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12 inch) BXL 1 3576/YD 12027
35	40	6	UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP) BSK 3478
36	26	27	BREAKAWAY—Watson Beasley—Warner (LP/12 inch*) BSK 3445
37	23	14	UNDERWATER—Harry Thuman—Uniwave (LP/12 inch) Import
38	43	9	HE'S SO SHY—Pointer Sisters—Planet (LP) P 9
39	24	12	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12 inch*) F 9595
40	50	5	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291
41	38	10	FREEDOM—Grand Master Flash—Sugarhill (12 inch) SH 549
42	52	4	EVERYBODY—Instant Funk—Salsoul (LP) SA 8536
43	53	5	MONDO MAN—Roni Griffith—Vanguard (12 inch) SPV 37
44	46	9	SPACE INVADER—Playback—Ariola (12 inch) OP 2201
45	57	19	TURNING JAPANESE—The Vapors—United Artists (LP) 1 1049
46	37	7	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F 9597
47	35	6	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12 inch) 2511
48	41	10	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467
49	77	3	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131
50	49	7	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) ILPS 49547

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
51	33	30	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O—Baby O Records (LP) BO 1000
52	45	11	JUST LET ME DANCE—Scandal—SAM (12 inch) S 12333
53	51	19	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12 inch*) HS 3453
54	66	3	ENOLA GAY—Orchestral Manoeuvers in the Dark—Din Disc (7 inch) Import
55	67	4	JUST HOLDING ON—Ernie Watts—Elektra (LP) 6E 285
56	59	5	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
57	47	15	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307
58	90	2	REMOTE CONTROL—The Reddings—Believe In A Dream Records (7 inch) ZS9 05600
59	79	2	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791
60	80	2	THROW DOWN THE GROOVE—Rohannon—Phase II Records (LP) JW 36867
61	60	15	HANDS OFF . . . SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12 inch*) SRK 6091
62	62	19	QUE SERA MI VIDA—Gibson Bros.—Mango (12 inch) 7783
63	54	14	IS IT ALL OVER MY FACE—Loose Joints—West End (12 inch) (Remix) WES 22129
64	56	12	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed—Fantasy (LP/12 inch*) F 9598
65	73	7	TAKING OFF—Harlow—Celsius (LP) Import
66	74	10	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12 inch) Import
67	58	16	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP 306
68	68	15	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
69	69	4	JOHNNY & MARY/LOOKING FOR CLUES—Robert Palmer—Island (LP) ILPS 9595
70	70	4	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12 inch) POS 1203
71	71	5	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
72	72	18	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC 16015
73	64	7	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
74	87	5	EVERYBODY GET OFF—Daybreak—Prelude (12 inch) PRLD 602
75	88	2	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246
76	76	11	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
77	84	34	THE GLOW OF LOVE—Change—Warner/RFC (LP/12 inch) (LP) RFC 3438
78	NEW ENTRY		LOOK UP—Patrice Rushen—Elektra (LP) 6E 302
79	81	2	START—The Jam—Polydor (7-inch) Import
80	NEW ENTRY		VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . .—The Police—A&M (LP) SP 4831
81	42	5	WIDE RECEIVER—Michael Henderson—Arista (LP) BDS 6001
82	89	2	I GOT YOU—Split Enz—A&M (LP) 4822
83	78	15	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
84	65	21	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1
85	55	11	DON'T STOP TIL YOU GET ENOUGH—Derrick Lara & *Trinity—Joe Gibbs (12 inch)* JGMD 8085
86	86	3	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (7 inch) 1018
87	NEW ENTRY		DOUBLE DUTCH BUS—Frankie Smith—WMOT (12 inch) 4WB 5351
88	NEW ENTRY		TOUCH ME NOW—Bravo—Launch (12 inch) ATNC 1002
89	NEW ENTRY		YOUR PLACE OR MINE—Quinella—Becket (12 inch) BKS 012
90	NEW ENTRY		KEEP IT HOT—Cameo—Chocolate City (LP) CCLP 2016
91	NEW ENTRY		THERE'S NEVER BEEN (No One Like You)—Kenton N.—*West End (12-inch)* WES 22130
92	61	31	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415
93	63	26	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1 3080
94	75	3	THROUGHOUT YOUR YEARS—Kurtis Blow—Mercury (LP) SRM 1 3854
95	83	10	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412
96	92	9	LOVE CHILD—Jeree Palmer—Reflection (12 inch) CBL 132
97	91	13	I WANNA BE WITH YOU/SLIP & DIP—Coffee—De-Lite (LP/12 inch*) DSR 9520
98	95	15	BACK STRUTTIN'—Fatback Band—Spring (LP) SP 1 6726
99	93	18	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12 inch*) HS 3458
100	94	31	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333

Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

ADVENT'S PRESIDENT

Mitchell Warns That Companies Must Adjust To Demographics

By GEORGE KOPP

NEW YORK. Bernie Mitchell, a leading sound and sight executive, warns that entertainment companies that fail to readjust to the changing demographics will suffer possibly fatal losses.

Mitchell, now president of Advent Corp. and former president of U.S. Pioneer, told the Performing Arts Lodge of the B'nai B'rith here Monday (3) that the post-war baby boom made fortunes for certain corporations, including the record and hi fi industries, but that those fortunes could just as quickly disappear as that segment of the country gets older

"In the next 10 years," said Mitchell, "the number of persons between the ages of 13 and 25 will drop by 11 million. For industries catering to this market that means a guaranteed decline in business of 27%, while overhead continues to go up."

Meanwhile, the number of persons in the 25 to 45 age group will increase dramatically as the post-war babies move into this bracket.

Based on these data, Mitchell believes that the top three growth industries over the next decade are cable television, videodisk and videocassette. "Videodisk players," he said "will grow from zero units in 1979 to nine million units in 1990."

Conflicting formats, he said, will not hurt this growth "AM and FM are still incompatible," he said, "and it doesn't bother anyone."

As to problems retailers will face in stocking and servicing three formats of videodisk, Mitchell said he had "little sympathy with anyone whose business grows from nothing to nine million units in 10 years. You have to expect some problems with growth like that."

Asked whether the array of programming on cable tv wouldn't cut into the market for the disk, Mitchell explained the there was a "paradox that, when more entertainment is available, more is demanded. A new restaurant has more chance of success in New York, where there are already thousands, than in a small town where there might be only three. Logic might tell you otherwise, but it really doesn't work that way."

By 1990, Mitchell said, there would be more households without children than with children, for the first time in history. Most of these households will consist of two wage-earners.

Inflation, he said, will remain a constant problem, but these homes will still have "an enormous amount of disposable income and leisure time. Consumers will demand quality entertainment products."

In Mitchell's years as president of U.S. Pioneer the company grew to be the number one hi fi supplier in the U.S. "I used to think that was due solely to my own brilliance," Mitchell said. "Now I know this is not so. It was due to the enormous economic power of the baby boom. This power becomes more awesome as these persons enter the labor market."

Tape Talk: Michael Golacinski, left, newly named national marketing coordination manager for Maxell, plans tape strategy with Don Patrican, national sales manager, consumer video products, center, and Michael Standley, new national sales manager, consumer audio products.

750 Exhibit At Jan. 8-11 Vegas CES

LAS VEGAS—Some 750 exhibitors, the maximum, will show products at the upcoming 1981 International Winter Consumer Electronics Show here Jan 8-11

And there are 42 companies on the waiting list. The 750 exhibitors are expected to utilize more than 500,000 net square feet. Attendance is projected at more than 50,000 from some 35-40 countries

The entire exhibit facilities of the Las Vegas Convention Center will be utilized, as well as the Las Vegas Hilton Hotel and the nearby Jockey Club

Among special exhibits will be an EIA/NAM/RIAA/Software Cross Merchandising display.

A new "issues and answers" format will be introduced to the five daily product conferences. A chairman/keynoter will review 1980 results and then a consumer press moderator and two trade press editors will exchange ideas with three industry executives

In the past, CES seminars, while attracting key executives to panels, have been criticized for their lack of true news or substance

Video Duplicating Plants Expanding

LOS ANGELES—Media Home Entertainment has opened video duplicating operations in Argentina and Australia

Ron Safinick, the firm's president, says the two new Media firms will duplicate in the VHS and Beta formats as well as in NTSC, PAL and PAL M configurations

Both new firms will duplicate, package, warehouse and establish a distribution network for Media's prerecorded shows in South America and Australia-New Zealand

In the South American market, Safinick has introduced a Spanish catalog of film, music and rock concert shows and animated films for children. Product will be available in Spanish and English, ranging from $39.95 to $54.95.

The firm will also make available 50 titles in South America and Australia-New Zealand through its overseas licensees, with an additional 40 titles available for duplication in the next six months.

The firm's operation in Argentina is based in Buenos Aires for the South American market and in Australia in Melbourne

Maxell's Product Line Is Boosted; 2 Head Cleaners

NEW YORK—Maxell expands its product line with the addition of two new premium audio cassettes, two head demagnetizers and VHS and Beta head cleaners.

The new tape, dubbed XL I-S and XL II-S, features Maxell's Epitaxial ferric-oxide formulation. The XL II-S cassette is designed for decks with switchable bias and EQ. Both cassettes carry the same suggested list prices, $5.10 for a C-60 and $6.99 for a C-90

The company claims improvements in housing design, which it says keep wow and flutter virtually constant after repeated use. Maxell also says the I-S formulation provides a 1.5 dB improvement in dynamic range, and the II-S a 2 dB improvement.

Marketing and promotional plans for the new cassettes are geared toward hi fi enthusiasts.

The demagnetizers include a Head Demagnetization cassette HE-44, with a suggested list price of $24, and a hand-held tape head demagnetizer, priced at a suggested $16.95. The cassette demagnetizer works on one second, according to the company, and is equipped with its own batteries. The hand-held unit is recommended for use with open reel and 8-track machines.

The VCR head cleaning cassettes, T-CL10 for VHS and L-CL10 for Beta, will clean video heads in 30 seconds, according to Maxell.

Maxell also launches its second free record promotion for its UD XL-I and UD XL-II cassettes A free record is available with the purchase of four C-90 cassettes.

JAPAN SHIPPING 45,000 WALKMANS

Shortage Of Portable Tape Players Reported

NEW YORK—The portable tape player craze may emerge as a significant factor in the consumption of blank and prerecorded cassettes. Sony's Walkman, the first unit to hit the U.S. market, is "extensively backordered," according to vice president Ed Adis, and Panasonic's Stereo-To-Go unit is also enjoying brisk sales.

"There will not be enough product from all manufacturers to satisfy demand through Christmas," says Panasonic tape sales manager Mike Aguilar. "After Christmas more companies will come in with similar units and the situation should ease up."

Adis says Sony will bring in 45,000 Walkman units this month from its Japanese factory. "They have increased production there, but they also have to feed Japan and Europe."

Dollar sales for Walkman this year, he says, will exceed sales for all other Sony tape products combined. The unit lists for about $200

In Japan, Sony says it has caught up with demand, although consumers had to wait a month in some cases during the summer. The product of the Walkman boom is the separate sale of one million lightweight headphones manufactured with the unit

The Japanese market is now offered 11 comparable units from other manufacturers. In the U.S. there are only four besides Sony and Panasonic: Aiwa, Toshiba, Technidyne and Cybernet. That should change dramatically in the next few months.

It is expected that the upcoming CES in Las Vegas will see the introduction of several more firms into the field, with others coming on board next spring.

"This is an entirely new market," says Aguilar "Right now it's a sports-minded person—joggers, cyclists, roller-skaters—but we're selling a lot to fairly affluent businessmen who want music on the plane or in their hotel."

Warranter card information tells Panasonic that almost all purchasers already own some sort of cassette equipment, whether for home or auto use. No research has been done to determine whether portable cassette owners make their own tapes or buy prerecorded product.

Besides new tape players, manufacturers expect to see a major extension in other lightweight portable units, especially FM stereo radios. According to Adis, Sony will introduce the FM Walkman next year, and is also working on an FM cassette. The cassette, inserted into Walkman, turns the tape player into an FM receiver.

"This craze took everyone by surprise," says Adis, "including me."

Good-bye, paper labels
profit by the advantages of
the Apex Printer
Prints Right On Your Cassette (both sides)
audio AUDIOMATIC CORPORATION
Exclusive International Distributor
No more inventory problems
No more costly over-runs
No more short-run problems
Save 3¢ or more per cassette
audio AUDIOMATIC CORPORATION
1700 AVENUE OF THE AMERICAS
NEW YORK NY 10019 PHONE (212) 582-4870
CABLE AUDIOMATIC TELEX 12-9419
Offices and representatives in
Europe, Latin America and the Far East

TDK takes high bias to new heights. And metal to greater lengths.

TDK has just added a new dimension to high bias. TDK SA-X. In one leap, it goes beyond any other high bias cassette. Further than the reference standard, TDK SA. Far enough to come close to metal sound. It's all made possible by TDK's newest technological breakthrough, an incredibly thin dual layer of Super Avilyn. SA-X has *high frequency sensitivity 1.5 dB* higher than SA. A maximum output level 1 dB higher throughout the frequency range. And the Laboratory Standard Mechanism, which lowers distortion to a minimum. Together they make SA-X the cassette that redefines high bias. And gives your perfectionist customers more sound from high bias than they've ever heard.

For your customers who demand nothing but pure metal, TDK introduces more of what they demand. Now the classic MA-R cassette comes in the popular ninety-minute length. TDK MA-R has delivered more since it was first introduced. The greatest output at high frequencies. The highest signal-to-noise ratio. The unique *Reference Standard Mechanism. No other cassette* ever delivered more. Until now. Now TDK has added more of the finest sound available today. In both high bias and metal, TDK brings your customers to new standards of perfection. Which will take your profits to new heights.

TDK®

The machine for your profit machine.

© 1980 TDK Electronics Corp., Garden City, N.Y. 11530

FILMS FOR CANADA & EUROPE

WEA Home Video Push Abroad

By GEORGE KOPP

NEW YORK WEA International launches its home video push in Europe and Canada. In charge of the operation is vice president Lee Mendell.

Initial product includes such films as "All The President's Men," "Blazing Saddles" and "Deliverance," but Mendell says the company is also committed to the acquisition of local product in its overseas markets.

WEA product will eventually extend far beyond movies and entertainment, such as music, Mendell says. These will include educational and informational releases as well.

The company will handle its own distribution, although Mendell holds out the possibility that other distributors may become involved. "We'll be delighted to talk about distribution with anyone," he says. "This field is full of possibilities and I can't rule anything out. The industry is only an hour and a half old."

Pricing, he says, will be "competitive and fair. Some of the European prices are way out of line." But WEA will not enter the rental market.

"The long-term industry philosophy is that rentals will disappear as the price comes down," says Mendell. "But we'll examine all facets of the business at all times. First we have to feel our way as a sale only company."

The European market, Mendell believes, may offer greater possibilities for home video than the U.S. market because of the lack of television programming there.

WEA will release its titles during November and December in VHS and Beta format cassettes, adding other formats "as they become viable." The same is true of videodisk.

Associate Members For SPARS

LOS ANGELES Two levels of associate members will be assimilated into the Society of Professional Audio Recording Studios (SPARS), according to newly elected president Murray Allen.

Allen, president of Chicago's Universal Recording, says one level will embrace individuals and/or companies who engage the services of recording facilities, such as artists, producers, and record companies.

Another level will embrace professional audio equipment manufacturers.

In addition to the regular SPARS members, the association will also embrace audio/video/film production houses where at least one 24-track recorder is on line.

Affiliate members, which should include smaller studio operations, will be embraced with a reduced dues structure.

Jules Malamud, former NARM executive and active with the Black Music Assn., is now helping to guide SPARS future direction and activities (Billboard, Nov. 8, 1980).

Record Production Is A Subject At UCLA

LOS ANGELES—Independent record producer Nik Venet will lead a "Master Class In Record Production" course for UCLA Extension beginning Nov. 22.

Student participation will be limited in this workshop, in which students will roleplay a producer with the actual experience of creating a record from start to finish.

Steps in the process including choosing an unpublished, unrecorded tune; rehearsing professional musicians; recording the music; mixing and overdubbing, and setting up the presentation that sells the finished record.

INDUSTRIAL PRODUCTS PUSH

Certron Offered Blank Hub Tapes To Dupers

LOS ANGELES—Certron has begun a push for its industrial products division, offering three brands of blank hub tapes to duplicating companies.

The three brands are for voice, midrange sound and high-end stereo music duplication, explains Ray Allen, the firm's sales and marketing vice president.

The firm has moved into this area in a quiet way, taking small orders from domestic customers, Allen points out.

Allen says Certron's move into selling hubs of blank tape to duplicating companies is a natural evolution of the firm's product line which includes blank tape for consumers, an in-house duplicating facility and a division which manufactures office product dictating machine blanks.

Further on down the line Certron plans selling blank tape to recording studios.

"We see the industrial market as a multi-million dollar product line in the short term," Allen says. "The only thing that stops us from going full steam with this line is our need to establish ourselves with several of the major music duplicators."

Certron sells duplicators 7,200 foot hubs of blank tape. The low noise tape costs $2.70 per 100 feet and $3.50 for pre-stretched tape. The Ferex high energy tape costs $3.50 for 7,200 feet, $3.80 and $4.50 for two kinds of pre-stretched tape.

There are 20 hubs per carton. Allen says his hub price is competitive with other blank suppliers. There is one marketing advantage, according to the executive. Certron maintains a rebate program. A customer buying 2,000 hubs within a 12-month period earns a 1% cash or credit reimbursement. The manufacturer lists for C-60 and C-90 sizes, topping off at 10% for 50,000 C-90s and 5% for 50,000 C-60s.

The industrial operation is being handled by Allen, Hal Wilde, the division's sales vice president and Monica Terrel, the sales manager for office products.

The tape is manufactured, packaged and shipped from Certron's Anaheim, Calif., factory. It is Certron's only product line completely manufactured in the U.S.; its consumer blank cassette line is manufactured in Anaheim but assembled and packaged in Mexico.

A line of Ferex blanks is being readied for recording studios. It will be ready by year's end. Eventually the industrial products line will have its own sales manager.

Allen says the industrial products were tested and evaluated by the firm's internal quality control facility, thus "eliminating false starts."

Certron, Allen points out, is the only U.S. company to be both a blank tape manufacturer and duplicator for prerecorded cassettes. In Europe, BASF holds that position and in the Orient it's TDK.

"We are trying to be all things to all people with our consumer industrial and office products lines," Allen says. The latter division sells dictating machine products in all 50 states in all configurations including mini and micro formats. The firm plans additions to its micro line which presently only sells C-60s.

GO FOR THE GOLD!!!

- Each and every time a retail salesperson sells a CLASSIC 1 Record Cleaner, or any other fine Sound Saver Audio Accessory, there's a solid gold opportunity to win big.
- It's easy to win. To qualify, simply fill out the entry card enclosed in each Sound Saver Product you sell.
- WIN BIG . . . 3 drawing dates have been selected during which 60 GOLD SEIKO WATCHES will be given away.
- WIN BIGGER . . . to top things off, at the Winter Consumer Electronics Show, there will be a grand prize drawing 2 GOLD KRUGGERAND coins will be given away at that time. Each coin contains 1 troy ounce of gold.
- EXTRA BONUS . . . just for reading this ad, you qualify to enter the contest. Write to us today, and we'll send you a contest entry card to get you started.
- Remember, the more products you sell . . . the better your chances at being a winner.

THE EXCLUSIVE MICRO STOR SYSTEM

SOUND SAVER

WRITE FOR YOUR ENTRY CARD TODAY TO: TRANSCRIBER CO INC., BOX 478, ATTLEBORO, MA 02703

AT 450 POST EXCHANGES IN '80

Military Personnel Buying $4 Million Videocassettes

By JOHN SIPPEL

LOS ANGELES—U.S. Army and Air Force personnel will purchase an estimated $4 million in videocassettes in the first year from approximately 450 post exchanges worldwide, estimates Peter Clendenon, merchandising specialist for videocassette and videodisks.

Based upon sales that began last April, Clendenon finds videocassettes accelerating as VTR unit sales by GIs increase.

When Clendenon put out his first mailing piece to the more than 650 post stores globally, he listed 20 movie titles. Today, his catalog numbers 45 motion picture titles, with five to six new titles being added monthly. Clendenon says Billboard's best selling video software chart along with military purchases, determines what titles he includes in his mailings.

Firms from whom the Army and Air Force are purchasing videocassettes direct include Paramount, Magnetic Video, MCA, WEA and Colombia Pictures. PXs sell prerecorded videocassettes for 15% off list normally.

Because of the higher per unit prices of videocassettes, Clendenon and Wayne Franklin of the Forest Park, Ga., buying base stock video software in a special 4,000 square foot area, staffed by two employees who concentrate on video.

The army videocassette spread really exploded in June. In 60 days, the original 50 locations stocking the motion picture titles, proliferated to 450. Clendenon stresses that because of the high ticket, PXs stock titles singly.

He can replenish in seven to 10 days. Clendenon notes that because he is buying from manufacturers direct, he often must wait more than 10 days for his own security room replenishment. Only WCI ships high videocassettes from the Atlanta WEA warehouse. Other orders must come by truck from points across the country distant from Atlanta.

Clendenon and Franklin hope to persuade manufacturers, to halt the recent Paramount Pictures' practice of adding a graduated dollar levy so that stores may rent or swap video software. The Army never has not does it intend to allow such practices. PXs operate on a straight sale basis of their merchandise.

Figures from the Army and Air Force's Dallas electronics purchasing department show that 2,800 VTR units, more than 80% of which were VHS, were bought in PXs in the continental U.S. during the first nine months video hardware was installed. No figures for bases anywhere else but the 48 states are available.

Studio Track

LOS ANGELES—At **Precision**; **Stephen Marcussen** is mastering the **Richard Perry** produced single of "The Theme From Ordinary People." **Marvin Hamlisch** the artist. Also there, Marcussen is mastering **Mark Safan** for Planet. Richard Perry producer, while **Larry Emerine** masters **Night** for Planet, produced by **Tom Friesa Green** and supervised by **Jim Tract**. And **Arvin Acosta** mastering a new **Ian McLagan** LP, **Rob Fraboni** producer with engineering by **Tom Kramer**. Other recent Acosta mastervags there include the new **Paul Rothchild** produced **Doors** greatest hits LP and the live two pocket **Bruce Bolnick** produced **Kenny Loggins** LP.

Lou Model producing **Mondo Ricketts** at **Davlan**, **Umberto Gatica** at the console. Music Concepts International producer **Evan Pace** winding up a **Chubby Checker** LP at the **Music Center**.

Smokey Robinson working on a new LP with **George Tobin** at **Studio Sound** Recorders. Also, **Arnie Tract** takes over as studio manager at the North Hollywood facility. He had been assistant to record producer Richard Perry.

Allen Zentz action engineer **Brian Gardner** mastering the new **Queen** single for Elektra/Asylum the "Popeye" soundtrack for Boardwalk Records, produced by **Harry Nilsson**; and **Dr. Hook's** debut LP for Casablanca. Also there, **George Clinton** producing **Parliament** and **Funkadelic**.

* * *

Additions to the **Secret Sound Studio**, Inc., staff at New York include **Lynn S. Hanna** to studio manager, **Krys Murphy** to assistant studio manager and **Dennis Drake** to the engineering staff.

At **Sigma Sound**, New York, live songs are being overdubbed for "On Babylon" a twel lin drum mixer music of by **Galt MacDermot** and **Derrick Walcott**. **Carl Hall** and other featured singers are working with engineer **Chuck Irwin**, who is being assisted by **Carlo Bandini** for Reimarnock Records. At Sigma Sound's Philadelphia complex, producer **James Purdin** mixing **Rare Essence** with engineers **Jim Gallagher** and **James Thomas**.

Ampex Awards Golden Reel To Seger—Again

LOS ANGELES—Bob Seger is the latest recipient of the Ampex Golden Reel award for his recent "Against The Wind" Capitol LP.

This is the third Golden Reel award Seger has been awarded from Ampex and brings the total amount of awards issued since the program began to 180.

The awards are presented to recording artists, studios and the technical talent responsible for albums and singles mastered on Ampex professional tape and which also meet RIAA gold and platinum standards.

In addition to plaques presented to key members of the recording team, Ampex also contributes $1,000 to a non-profit charity designated by the artist. Seger and band chose the St. Vincent and Sarah Fisher Home, a sanctuary for neglected and abused children, located in Farmington Hills, Mich.

Criteria, Bayshore, Muscle Shoals and Capitol recording studios all participated in the production of "Against The Wind."

'Not a First,' Swedien Cries

LOS ANGELES—Engineer Bruce Swedien, who works with producer Quincy Jones, points out that he, too, was involved in a project where simultaneous overdubbing occurred at different studios.

Recently producers Harvey Fuqua and Louis Small overdubbed strings and extra rhythm at New York Blank Tapes, Inc. studio for the upcoming Two Tons Of Fun "Back Atcha" LP. The duo were recording main vocal tracks at Fantasy Studios, Berkeley, Calif., with the aid of time-code-locked tape recorders (Billboard, Nov. 1, 1980).

But back in 1977, recalls Swedien, while working on "The Wiz" soundtrack, a similar method was used to simultaneously record Diana Ross and Michael Jackson vocals at L.A.'s Cherokee studios while recording horns at New York's A&R Studios.

Video Catalog Out

NEW YORK—PBS Video announces the publication of its 1981 catalog. The 222-page directory lists more than 2,300 programs available for purchase or rental on ¾-inch or ½-inch videocassette. Programs are listed by subject and title and are cross-referenced. The catalog is free and may be ordered from the PBS Video office in Washington, D.C.

Try our hand-held money machine!

The Model AT814
Dynamic Vocal Microphone.
Your best capital investment!

Music may be mostly art. And sound may be based on engineering. But together they're a business. The music business. And the AT814 is a tool. A *music business* microphone.

We also call it a vocal microphone. Not because it can't be used for anything else, but because every detail of design is based on helping your voice to sell. On stage. In front of the paying customers.

The AT814 response is smooth, but it isn't flat. Rather, it's tailored to help you punch through instrumental backing and noise without screaming or forcing. You sound natural. And great.

The AT814 is also designed to work best very close up. The way you want to work. But without spitting, popping, or overload problems. And with a controlled proximity effect which builds bass without booming. Or complements an equalizer to control feedback if you prefer.

Even our cables are special. With a conductive coating on both interior wires to make them some of the lowest-noise cables in the industry. And built to take repeated flexing without failure.

And the AT814 is STRONG. In capital letters because it's so important. Our windscreen is three structural layers of mesh, soldered (not glued) and backed up by foam. In every respect, the AT814 is built to deliver. Night after night. Town after town. Because you can't afford a reputation for bad sound anymore than we can.

We can't promise the AT814 will make more people like your singing. But we can promise they'll hear you at your best. And once you've tried the AT814, we think you'll sing its praises too. At leading music stores everywhere. Try one today! AUDIO-TECHNICA U.S., INC., 1221 Commerce Drive, Stow, Ohio 44224. Dept. 110BL. In Canada: Audio Specialists, Inc., Montreal, P.Q.

audio-technica.

Great sound right from the start!

L.A. Bank Sues Sound Factory

LOS ANGELES—Wells Fargo Bank has instituted suit in Superior Court here against the Sound Factory, Hollywood, and David Hasenger Jr., seeking immediate payment of two promissory notes totalling $356,477.54.

The plaintiff alleges the defendant Hasenger provided a business loan agreement, a personal pledge agreement and a security agreement since he signed the original promissory note for $400,651.73 in August 1978 for which an extension was agreed upon May 19, 1980.

The complaint claims no payment has been made since Nov. 1, 1979, so the bank elected to declare the entire balance of $331,477.54 due.

Due too, according to the filing, is a March 31, 1980, promissory note, with a June 30, 1980 due date for $25,000. The maturity deadline on the first six-figure loan is July 1, 1982.

Blue Marble Joins SelectaVision Line

NEW YORK—RCA Corp. has signed an agreement with the Blue Marble Co., Inc., a subsidiary of ITT, for children's programming on the firm's SelectaVision videodisk system.

Among titles being made available to RCA are "My Seventeenth Summer" and "Winch's Sister," with other titles to be announced shortly.

NEW S.F. FACILITY

Russian Hill Goes Into Action Dec. 1

By JACK McDONOUGH

SAN FRANCISCO—San Francisco's newest recording facility, a two-studio, 24-track operation known as Russian Hill Recording, will be in full swing Dec. 1, says owners Jack Leahy and Bob Shotland. For 10 years the two have operated the locally well-known Funky Feet Studios here.

Russian Hill, with studio design by Jeff Cooper, will offer the 600 square foot studio A, with a 350 square foot control room, and the 350 square foot studio B, with a 250 square foot control room.

Both rooms will have 24-track capability, with a Helios/GSM 32x24 console in A and a Neotek Series III 28x24 console in B. A is equipped with an MCI 24-track JH116 recorder with Autolocator III, while B presently has a 16-track recorder, the 3M-56 with Selectlake. The consoles were customized by David Wirtz local GSM company.

The two rooms are tied together via phone lines and video and says Shotland, both may be used simultaneously for large sessions, allowing 32-track capability.

Shotland and Leahy have owned the building on the western slope of Russian Hill (on Pacific Ave. between Polk and Larkin) where Shotland described as "an open shell" for three years. Shotland emphasizes that the interior construction, which involved pouring more than 90 yards of concrete in 14-separate slabs, assures total isolation and quiet.

"For the floor," notes Shotland, "we started with a deep layer of earth, then added concrete base slabs, three layers of compressed fiberglass and celotex insulation, then floating slabs of concrete, then the parquet floor."

"The walls are anchored to the floating slabs of concrete, and the ceiling is suspended on the frame walls. Each room is totally independent of the surrounding structure and each room is totally independent of each other."

Both studio rooms feature isolation booths, although A is larger and can accommodate a grand piano or drums. Sliding glass doors allow visual communication between studio and control room in both A and B.

A principal feature of each room is the wall construction, with deep slat traps placed in the walls. Oak louvers, eight feet high by six inches wide, will open and close across the face of the slats to tune the room by determining how much sound can pass into the slat area and get free.

Shotland indicates also that the ceiling, which has a thin cover (which acts as a membrane resonator) over a deep air cavity, will absorb much of the low frequency vibration in the rooms.

Other equipment at Russian Hill includes EMT and Lexicon digital reverb systems; a prototype version of the UREI 813 time-align monitor designed by Ed Long, inventor of time-align; Eventide H949 harmonizer; UREI 1176 limiters; a selection of 50 microphones; Synclavier 32-voice digital synthesizer; and Steinway piano and Hammond M-3 organ.

Both studios are located at ground-level, with kitchen, conference room and offices on the second floor. A roof deck affords a sweeping view of San Francisco Bay and Golden Gate Bridge, and Shotland indicates that in time a hot tub will be installed on the roof. There is also a garage area for unloading equipment.

In general Leahy stresses the advantages of the location "Many studios," he notes, "are located in the industrial and unattractive parts of town. We craved something different. We wanted a picturesque part of the city, near restaurants, bars, hotels, and the business district, and we wanted a neighborhood setting too."

The owners agree that the recent departure of Heider's from San Francisco does not bode ill for the local recording scene. "The Heider pullout doesn't mean that much. Business won't leave town because of it.

"The Heider pullout had more to do with their internal workings than the state of business here. After all, while Heider's was dying the Automatt was booming. We do a lot of advertising and industrial work, and we're going to attract a lot more of that business. We've got people waiting for us to open."

Rates at Russian Hill will vary from $60 an hour in B to $90 an hour in A. Rates include second engineer plus studio instruments, with first engineer's rates at an additional $15 an hour. Staff engineers at Russian Hill are Leahy, Richard Greene and Neil Schwartz.

Ampex Attack: Gathered around an Ampex ATR-124 multi-track analog recorder to cement a new sales agreement between Ampex Corp. and ACI/Filmways are, left to right, Larry Metz, ACI/Filmways sales manager; Don Ely, ACI/Filmways treasurer and controller; Lee Cochran, general manager Ampex audio products; Dave Kelsey, Filmways Audio Group president and chief executive officer; and Mary Wachtel, Ampex sales engineer. The agreement grants ACI/Filmways the right to market and sell Ampex multi-track audio recorders.

MULTI-TRACK AUDIO RECORDERS

Ampex Dealing With ACI/Filmways

LOS ANGELES—Ampex Corp. and ACI/Filmways here have signed an agreement granting ACI/Filmways the right to market and sell Ampex multi-track audio recorders.

The new agreement will allow ACI/Filmways, based here, to sell Ampex ATR-116/124 and MM-1200 multi-channel recorders. The agreement is in addition to an ACI/Filmways pro audio sales dealer contract with Ampex which allows it to market and sell the ATR-700, AG-440 and the ATR-101/102/104 series audio recorders.

The agreement between the two companies also means that Ampex will ship the recorders directly to end users, install and service the recorders, according to Lee Cochran, general manager of the Ampex audio products group.

ITA Chooses Officers, Directors

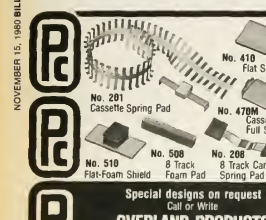
NEW YORK—The International Tape Assn. has elected six new members to its board of directors and a new slate of officers.

New board members are: Maria Curry, Agfa-Gevaert; Jim Jimirro, Walt Disney Telecommunications; Al Markim, Video Corp of America; Al Pepper, Memorex; Robert Whitehouse, Sharp Electronics; Larry Terrefola, DuPont.

New officers are: chairman of the board, Irwin Tarr, Matsushita Electric Corp of America; vice chairman, Ed Khoury, Capitol Magnetics; president, Sam Burger, CBS Columbia Records; senior vice president, John Poverby, 3M; vice president, planning, Gordon Bricker, RCA; East Coast vice president, K T Tsunoda, Sony.

Also: Midwest vice president, Anthony Mirabelli, Quasar; West Coast vice president, Steve Roberts, 20th Century-Fox; European vice president, Arnold Norregaard, Belevue Studio, Copenhagen; vice president, membership/events, Larry Finley, Larry Finley Assoc., secretary, Bill Orr, Orrox Corp.; treasurer, Gerald Citron, International Televideo.

ITA executive director Henry Brief has been elected executive vice president.



Special designs on request
Call or Write
OVERLAND PRODUCTS
P.O. Box 567 • 515 North Pierce Street
Fremont, Nebr. 68025 • 402/721-7270

INTERNATIONAL COMPACT CASSETTE S.N.C.
DI CAVAGNOLI PIER ANTONIO
VIA LARGA
25024 PORZANO DI LENO
(BRESCIA), ITALY
TELEPHONE: 030/906484 - 9067196
TELEX: 301247 CRALEN I CAVAGNOLI
C-O COMPACT CASSETTE • LIBRARY BOXES
8-TRACK CARTRIDGES • BLANK CASSETTES

Pfanstiehl
We Give You
ONE SOURCE FOR: Phono needles and cartridges accessory lines — audio telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest
SALES AIDS: The most comprehensive catalogs in the business. A wide variety of sales aids, displays and merchandisers
FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!
HIGH PROFIT MARGINS: Substantial dealer markups. High profits from a minimum of store space
WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION
Give the gift of music
PFANSTIEHL Dept. 1, 3300 Washington St., Box 498, Waukegan, IL 60085
Needles and Plantone Accessories give you sound profits for these sound reasons:

SHOWCASE STUDIO/THEATER
Midtown theater with 3500 square-foot proscenium stage.
Elaborate lighting, rigging and sound systems; 48-track recording (Analog/Digital) and one-inch video capabilities. Fully staffed.
Plush seating for 200-2000, including large balcony and intimate lounge. Complete catering facilities; private dressing rooms with bath and phone.
Perfect for theatrical/musical rehearsal, showcase or production. For information, call (212) 489-7670.

Malaysian Network In Talent Row

By CHRISTIE LEO

KUALA LUMPUR—Radio-Television Malaysia (RTM) has ruled that winners from its annual "Bintang RTM" show, a nationwide talent quest that has traditionally served as a springboard to fame for local singers and groups, are barred from recording (or appearing in movies) for one year after the event

The move, which has sparked record industry criticism, has apparently been taken because of the reluctance of past "Bintang RTM" winners to appear on the network's radio and television shows.

A spokesman for RTM explains, "It's not that we want to exploit them or curb their activities. We want them to give our radio and tv programs priority, and be available as and when we require them."

But the decision has underscored what many industryites here see as RTM's "dictatorial" policy in local show business. Among its critics are Malaysian record companies, which spend considerable sums promoting local talent.

Last year, the network banned airplay of cover versions of foreign hits recorded by local artists, part of a plan to encourage more local songwriters.

"Bintang RTM" was introduced primarily to tap new and underrated talent about eight years ago. Although it has served local recording companies and movie production houses well, RTM's programming chief believes it's the duty of these winners to participate in locally produced radio and tv shows.

"They gain all the attention and popularity through our efforts," he says, "so why shouldn't they oblige us when we require their services?"

RTM admits to not paying high fees for such artists' appearances, however. It claims that as a government-controlled station, it cannot afford exorbitant fees. Depending on

(Continued on page 82)

Light Moment: Starbox Records' Johnny Reimar, left, is welcomed to the Gutenberghus group of companies by director Peter Jerichow and colleague Donald Duck.

Reimar Sells Starbox To Danish Publishing Giant

By KNUD ORSTED

COPENHAGEN—In a move which has caused deep surprise in the Danish record industry, Johnny Reimar has sold his Starbox Records group to the giant publishing concern, Gutenberghus.

However, singer/producer Reimar remains managing director of Starbox and the company's activities will basically continue as before.

Artists such as guitarist Jorgen Ingmann, singer Henning Vilen, international comedian-pianist Victor Borge and Italian singer Robertino will remain on the roster, along with Johnny Reimar himself as singer, a big seller through his "Smurf" product.

Gutenberghus is the best established and richest newspaper publishing group in Denmark, and it has activities in Germany, France, Sweden, Norway and the U K , but this is its first business move into the record business

A first move under the new deal is acquisition of the rights in Denmark for Disney Records, previously for years with Polydor.

Says Reimar, "We're particularly interested in the Mickey Mouse Disco operation and we're preparing a Danish version of that, as well as adapting characters like Donald Duck, Goofy and the others for Danish consumption My own recent background has been closely linked with the Smurfs, another cartoon concept."

And so it becomes clear that Gutenberghus sees Starbox as a way through to development in the video field Says Peter Jerichow, managing director of the publishing conglomerate: "We wanted to get into the music business and it was all-important to us to get in a man with real depth of experience. We've been negotiating with Reimar over the past nine months, finally buying out most of his activities and installing him as managing director of our new division.

"But video is growing. Disney product is very strong, obviously, and in our video division, Bellevue Studio, we have the right duplication facilities. With Reimar with us, we reckon we're ready for the future both in records and video."

Spain Clamps Down On Cover Cassettes

By ED OWEN

MADRID Spain is at last beginning to clamp down on manufacturers of illegal cassette cover versions, who have cost the legitimate industry several million dollars in lost revenue

The initiative comes from the Spanish Phonographic Assn. (Asociacion Fonografica Espanola) which has painstakingly prepared cases for the courts over the last five years

"Cassettes packaged so that they induce people to part with money to listen to acts who are not, in fact, on the tapes are illegal and a fraud," says Carlos Grande, manager and legal counsel of the SPA

The Spanish courts agree. During the last two years, two companies and three individuals have each been fined for infringing the section of the Spanish legal code relating to misrepresentation

In 1979, two fines of $1400 were imposed on Nieves Sola, trading as Alfid, and Maria Teresa Casals, trading as Satosa. This year, the fines increased to $3500 for Teresa Sanchez—Topacio, Grabaciones Fonograficas and Portadores Del Sonido

More prosecutions against the same culprits and others will follow under a consumer protection law and an article of the new Spanish constitution on unpermitted use of a personality's image

It's an uphill struggle EMI Odeon general manager, Pierre Maget, says illegal covers currently cost artists up to 20% lost sales. "Many of our artists are affected, both Spanish singers and international artists like the Rolling Stones, Paul McCartney and the Beatles.

"Apart from lost sales, the damage done to the trade is immense. There are two types of buyers The first knows the artist, buys the cassette, then finds he has been cheated. The second does not know the artist, plays the cassette, and believes it genuine The reputation of the artist inevitably suffers."

Things have improved, though Maget estimates that at one time up to 50% of all cassettes sold in Spain were illegal covers. The practice started four or five years back, reaching epidemic proportions two years ago

Producers who made cover versions or obtained tapes packaged them glossily with pictures of the original artist and labelled them "Neil Diamond Todos Los Grandes Exitos" (All His Greatest Hits), or "Bee Gees—Grabacion Original" (Original Recording), or "Exitos De Julio Iglesias" (Hits of Julio Iglesias) Almost all popular and even ethnic artists were involved.

According tu Carlos Grande, cover version producers go to the music publishers saying they will pay 8% of the selling price so that they are not hurt But no royalty whatsoever is paid to the record companies or the original artists though every possible use is made of the artist's popularity, publicity and pictures.

Prices of $2.78 against $8.33 for legitimate cassettes are a strong incentive to purchasers Though large record outlets will not handle the material, at least ten companies sell illegal covers through bars, small shops, street markets.

Though some cassettes do say "CV-Cover Version," the legend is usually so small that the uninitiated take it for a trade mark or pay no attention

Meanwhile, the cases continue. Folk singer Rocio Jurado is awaiting the outcome of an appeal on an earlier hearing, where two out of three judges ruled that a cover version made without her knowledge, using her photograph and entitled "Hits of Rocio Jurado," exploited her personality and used her image without permission for the personal gain of others.

(Continued on page 87)

U.K. Execs Ponder Record Industry Future

• Continued from page 4

panies "I think the industry has done the best it could with the talent around" says Cliff Busby, pointing to EMI's nurturing of Kate Bush as an example.

But companies like A&M, known for sticking with its acts, are the exception. The trick, according to Derek Green, is "planned failure." "We all know what to do with a hit. The smartness comes before the hits, in having a business environment where you can protect the artists you believe in and allow them to keep making records."

If there is to be a renaissance, changes may be needed first. An important priority for Michael Levy is that release schedules be brought under control. "The ratio of releases to successes is disproportionate. The more you put out the more you give away to the media, and the more you confuse the market.

"There should be heavier concentration on less product, so that each piece gets a good shot. That can't be said at the moment."

Derek Green agrees. "Overheads relate to the number of records you release. Often it costs more to service a miss than it does a hit."

In his view the problem stems in part from the record industry's attempts to out maneuver an unhelpful radio network "We don't have free radio in this country it's too limited. Radio is the best advertising medium for records, yet the industry spends a great deal of money and organization on the basis of what do you do if there's no radio play.

"We could scrap whole marketing campaigns if we knew we were going to get radio exposure. We wouldn't need toys and gimmicks. Radio should realize we're related industries."

Chrysalis managing director Doug D'Arcy would also like to see changes in the presentation of music through the media Why he asks do so few of the U K.'s major record sellers ever appear on British television, the prime medium of mass entertainment?

In the future, he believes, the old leisure categories—film, tv, music—will break down. Speaking for a company in the forefront of video software development, he looks forward to the impending launch of videodisks on the mass market, regretting only that new developments have caught the record business under pressure and in a less than usually adventurous frame of mind.

Not everyone is counting on video to bail the industry out. Derek Green has doubts about its "total relevance" to the music business, and sees no sign as yet of creative skills to match the new technology. Michael Levy sees it as an extension of tv, not a replacement for disks. The special qualities of the listening experience will always be in demand, and an audio industry will exist in 1990 as surely as it does now

On pricing, the industry is rueful and resigned "Prices haven't kept in touch with inflation," reflects Cliff Busby, "but with recession and consumer resistance, the business hasn't had much choice. If you can't adjust your prices, you have to cut your overheads."

The demise of recommended retail pricing is not mourned "I like variable pricing," says Doug D'Arcy, "because I'm selling a variable product to variable audiences." More variation, in fact, is his theme "We've made ourselves into a cut-price commodity. We need a better quality product with better quality packaging, then the consumer can be educated into paying more.

"Singles may be too high, but albums are too cheap, there is not the range to suit the marketplace between a cheap single and a first-class album."

Michael Levy stresses the need to cooperate with dealers. "We've hurt them by squeezing margins; they've hurt us through cheap imports, quite understandably. Now we have to help them so that they can discount to the consumer, and in fact it's noticeable already that where the industry really believes in a piece of product you are seeing discount deals, pack offers, sale or exchange, all sorts of things."

Something on the minds of all record company executives is the depressing public image of the industry, made worse by renewed furor over chart hyping The general feeling is that through negativity the business has brought it on its own head Says Michael Levy, "The industry has got to brief its spokesmen better. The fact is that we are not suffering any more or less than any commercial enterprise in the capitalist world.

"Everyone's profits are down: we are in a recession. We enjoyed a period of great growth, now we've reached a plateau. The pound has gone from $1 80 to $2 40 in the space of 18 months, which no one foresaw, so we have an import situation to contend with But to have the representative bodies just giving a tale of woe all the time simply makes the consumer feel, 'well I don't want to get involved ' "

David Fine also believes a broad context puts the industry's problems in truer perspective, "In the mid '70s we had high exports; now the pound is strong and we have product imported instead, which, incidentally, suggests that the market at retail level may not be as depressed as the British Phonographic Industry's manufacturing figures imply.

"But where there is sales resistance, every industry is in the same difficulty. People are saving because of insecurity in the economy, and when they do spend they are looking not so much at value as at priorities What we need, what everyone needs, is a change in market attitudes "

In the meantime, hard-pressed companies comfort themselves with the thought that changes forced on the industry by the recession will at least leave it fitter and leaner for the future.

"The cutbacks will leave it much healthier there was so much fat around" says Michael Levy. "Good times tend to camouflage bad times, and that's something you can't afford."

CHART HYPE HURTS

U.K. Industry's Image Worries BPI Topper

By PETER JONES

LONDON The record industry in Britain has a very bad image in the media generally, with the public at large and in business circles That image needs to be polished up immediately, through efficient public relations work

That's the view of Chris Wright, co-chairman of Chrysalis Records and newly appointed chairman of the British Phonographic Industry

Wright, appointed to the key industry role after the resignation of WEA's John Fruin, has a list of similar priorities to tackle early in his term of office

He wants all company members of the BPI to be involved in policy making decisions. He wants to work determinedly to achieve a completely fair and accurate system of charts, albums and singles, and so eradicate recent "bad press" over allegations of hyping and corporate chart maneuvering.

And he insists that the organization should step up its efforts to beat home taping and piracy problems.

But first he has to deal with allegations that the BPI has been guilty of "whitewashing" over recently televised claims of chart fraud (Billboard, Nov 8, 1980) The full report of a committee of enquiry into this problem was originally not made available to all member companies

On this matter, Wright has acted fast "It's now available to all members, large or small But the report, by itself, won't achieve anything We've had terrible publicity over the hype allegations But we have to ensure that nobody can ever again do a similar tv program along those lines. We must ensure that tv's 'World In Action' never again has a story on chart hyping.

"Nobody benefits if the chart is seen to be inaccurate, caused by dubious methods of influencing its listings over and above accepted and reasonable marketing practices."

He agrees that there's room for improvement in the chart, he's also convinced that the 1981 chart will be an improvement upon the 1980 model.

But he adds that it's all part of the generally bad image of the record industry He accepts that the BPI council is regarded with suspicion,

(Continued on page 87)

CRYSTAL HIT—CBS artist Boz Scaggs, right, is presented with an Orefors collectors piece of crystal in recognition of reaching $5 million in retail sales in Australia. Handing over the award is Paul Russell, managing director of CBS Records in that market. The occasion was a post-concert party held in Scaggs' honor in Melbourne.

French Independents Unite To Clarify Erato Matter

PARIS—A group of small French independent record companies in the classical scene have banded together to take media space to put right what they see as widespread misconceptions over the joint ownership by RCA and Gaumont of the local classical label Erato.

Background to the dispute started when a new deal was set up over Erato, ending with Gaumont holding a 51% share of the company and RCA 49%.

This was interpreted by many newspapers and magazines as meaning that "France's only classical record company" had been saved by Gaumont from complete domination and takeover by a multinational major. What infuriated other companies was the inference that Erato was way out on its own in the local classical market.

Those appearing as signatories to the protest included Arion, Valois, Astree, Calliope, Ades, SM, Unidisc, Auvidis and Harmonia Mundi. They emphasized that RCA had previously had a 25% cut in the company so that Erato had long since ceased to be completely French. They also stressed their own large contributions to the French classical music sector.

The Arion catalog, for example, has 600 titles listed, and Harmonia Mundi, which has been running for 20 years, now has an annual turnover of around $5 million, exporting around 30% of its production to the U K. and West Germany.

Additionally, Chant du Mond was founded in 1937 by a group of French musicians and though it has close links with the Soviet record industry is completely French.

Planet Label Prospering In Swedish Mart

By LEIF SCHULMAN

STOCKHOLM—After three years as an independent record operation here, Planet Records, headed by industry veteran Mats Olsson, now appreciates the advantages of being "small rather than big" in today's chilly economic climate.

Says Olsson: "So far we've put out 17 locally-produced records, and now we've merged with Bastun, another independent production outfit, which will kick in a further four or five local albums each year.

"The fact is that the small independent is in a better position nowadays to tackle local production We can keep the costs down much better than the majors, who have such large fixed costs which inevitably have to figure in the recording budgets.

"Our break-even point is that much lower. The result is that as the majors are clearly cutting down on their local product activities, we are able to increase ours Certainly we'll add to our annual output in future."

Then he adds: "But we realized early on that you also can't run a record company on local productions alone in a small territory like Sweden We went out for international contracts and the first deal was early last year with Cream Records, and the labels Hi and Xanadu Next came Gull from the U.K., with Judas Priest among the artists, and Eddie Grant's London-based Ice Records."

The build-up to around 200 catalog titles carried on with deals with Nems Records, which has a mass of Black Sabbath material, and Graduate Records, also from the U.K and with the chart band UB40. Charly Records provided a sizable catalog of vintage rock and roll, specially from the Sun era

The most recent international deal with Intercord in Germany gives Planet an even wider repertoire base, taking in jazz and classical music. Explains Olsson: "This is a vital part of our strategy. You have to have a really wide music base. Today you don't sell as many of the top albums as before, but you can sell more of a much wider category "

(Continued on page 87)

ESPECIALLY 'MAXI' VENUES

Italian Disco Industry Booming

• Continued from page 72

Puntscapo, Picchio Rosso, Bakara and more.

Recently maxi-discos have started appearing in the towns. First was Milan's Studio 54, a pale imitation of the New York original. More lavish is Rome's Much More, with its amazing effects derived from the local Cinecitta studios But downtown maxi-discos have basically failed to achieve the success expected, and frequently they are opposed by municipal authorities.

Most of the 100-150 discos in each major city like Milan and Rome fall into one of four categories. traditional, classy, gay and maxi.

Of these, the traditional style are most numerous, rebuilt from old nightclubs and cabaret halls However, the downturn on the club scene has recently affected their trade. Regine is an example of the classy type, with restaurant, bar and dance floor Others are Milan's Charly Max and Nepentha, Rome's Bella Blu, Jackie O and Number One Gay discos, mostly established before the disco fashion as such got under way, include Primadonna in Milan, and Easy Going in Rome.

Entrance fees generally range from $3 50-$11 50, a first drink included. Saturday evenings and Sunday afternoons are prime time Best results are always achieved on the Adriatic coast, a classic tourist setting, where on one kilometer of coastline can be found two 3,000-seaters—Rimini's Baia Degli Angeli and L'Altro Mondo—as well as exclusive clubs like Il Paradiso, where Europe's first 'air wall' was installed, replacing glass doors and windows as weather protection.

Increasing professionalism has been the keynote among deejays and service firms. Until 1975, Italy had few skilled deejays, black or British performers were commonly brought in However, the spread of local radio has given newcomers a place to gain experience, and nowadays the top deejays move on to the music business, people like Claudio Cecchetto, Alvaro Ugolini, Leonardo Re Cecconi, Paul and Pietro Micioni, Fred Jacques Petrus

Club owners have realized the need for something more than sound and lights, deejay and records, in the form of proper promotion on a professional basis. In Rome especially, the trend is to have a popular personality—actor or musician—take care of public relations Marina Lante Della Rovere, Pietro De Lise, Gil Cagne, Carlo Alessandrelli are some.

There are specialist firms handling organization and promotion Studio Disko for Milan's rock-oriented discos like La Luna and Odissea, Arturo Ui taking care of advertising and p r for the Rimini discos

Though Europe's first book on the disco phenomenon, Disco Music, was published in 1978 by Arcana Editrice of Rome, there is no specialist media outlet for disco and dance music, and the boom has only been partially covered by the press

Several audio magazines do take an interest though, notably Super-Stereo with its equipment coverage, and the music papers do give space to dance music and to the disco charts prepared by the Italian deejay association AID

Malay Network Stirs Row

• Continued from page 81

an artist's popularity, the network's fees range from anything between $25 to $75 per show This compares with up to $450 paid to performers for a single appearance live in concert

Many in the record industry here feel that the RTM ban defeats the very purpose of holding the annual contest in the first place

In the past, Malaysian labels has shown support for the show by signing up one or more of the winners to exclusive recording contracts. In fact, to avoid a mad scramble for the winner, most disk firms predict the favorites in the preliminary rounds, and negotiate terms even before the finals.

Jamal Abdillah is a case in point WEA signed up the singer before the finals (he ultimately emerged as the winner) because it believed he had charisma, stage presence and the necessary qualifications to be a successful recording artist

WEA's intuition paid off handsomely when Abdillah's first album sold well over 15,000 copies, a substantial figure for this market

Argues WEA's general manager, Frankie Cheah, "What's the use of RTM organizing this annual talent quest if, after all the exposure and the publicity, the winners are not rewarded with either a recording or movie contract? At least an artist can carve a career from recording or acting What kind of career is it when the artist only appears exclusively on RTM-produced programs, and for a meager fee?"

A one-year lapse, according to general consensus, is far too long a period before breaking into recording

All participants in "Bintang RTM" automatically become bound to the ruling as part of the entry regulations The restriction only applies to the first three winners, however, runners-up are free to do as they please

At presstime, the possibility of a compromise which would allow artists to sign with labels providing they have the prior approval of RTM has been raised How satisfactory this solution will be remains open to question

This year's "Bintang RTM" quest is currently in its semi-finals stage. The finals are due to be held in the first week of December

Osibisa For Kenya Dates

By RON ANDREWS

NAIROBI—Osibisa, London-based Afro-rock group whose members hail from all over West Africa and the West Indies, is about to embark on a tour of Kenya.

The concerts are being held to help the Kenyan ministry of water development finance the piping of water to rural areas which presently depend on natural sources.

The Osibisa dates are thought likely to be well received, since the band has been popular here for some years via its fusion of African rhythms and Western influences

The group is determined to get as close to people as possible on this concert trek, and will be playing in the less exclusive areas of the main cities, hoping to attract large crowds at reasonable ticket prices

Venues will mainly be football stadiums or community halls rather than sites like the 4,000-seat Kenyatta conference center, chosen by previous acts visiting this country, such as Millie Jackson and Boney M

Problems of touring this region include the limited availability of good sound equipment and qualified sound people. Acts are obliged to bring their own equipment and technicians when touring, and freight rates send overheads to the point where recoupment is difficult. Hence, the scarcity of artists visiting the area

Nevertheless, it's hoped that the opening up of Zimbabwe as a viable music market (Billboard, April 26, 1980) will facilitate the spreading of overheads in this region, and encourage more foreign acts to visit.

WELCOME TO EUROPE!

Bob Seger & The Silver Bullet Band

AGAINST THE WIND
TOUR 1980

1.3 MILLION FANS SAW BOB SEGER THIS YEAR DURING HIS NORTH AMERICAN TOUR!

NOW SEGER IS EMBARKING ON HIS LONG AWAITED EUROPEAN TOUR!

NOVEMBER	20	**LONDON**	WEMBLEY
	21	**LONDON**	WEMBLEY
	24	**PARIS**	HIPPODROME
	26	**MUNICH**	OLYMPIA HALLE
	27	**HEIDELBERG**	RHEIN-NEKTAR HALLE
	28	**NÜRNBERG**	MESSE ZENTRUM
	30	**FRANKFURT**	FEST-HALLE
DECEMBER	2	**BRUSSELS**	FOREST NATIONAL
	3	**ROTTERDAM**	AHOY
	4	**HAMBURG**	CONGRESS-CENTRUM HAMBURG
	6	**DÜSSELDORF**	PHILIPSHALLE

Disk Imports Forbidden By Law

Strict Indian Ban Frustrates Dealers, Record Buyers

Billboard's Australian correspondent Glenn A. Baker, has recently been travelling through Asia, and is filing a series of reports from the region's music markets. This is his second dispatch, from India

BOMBAY—To develop an active interest in Western music in this vast subcontinent is to face almost immediate frustration. Indian law prohibits the importation of recorded music from any source, and the law is unbendable.

Persistent collectors occasionally manage to receive single disks by mail from friends abroad, but there is no commercial flow of product.

Three major record companies—the Gramophone Co. of India (EMI), Polydor and the Indian Record Manufacturing Co. (Inreco)—license selected foreign repertoire but certain labels, notably CBS, are simply not represented. Such a situation gives pirates an open season of the likes of Barbra Streisand, Neil Diamond and Billy Joel, among many others.

(Editor's note: CBS Records International has announced plans to move into India with a subsidiary company (Billboard, May 10, 1980) which will be operational late 1981 or early 1982).

A leading critic of the harsh import law here is Niranjan Jhaveri, secretary general of leading concert promotions firm Jazz India, who explains, "In 1978, we approached the ministry of education and social welfare to permit the importation of jazz records into India.

"The ministry initially agreed that if the import of all printed matter, including cheap pornographic novels, was freely permitted, there was no justification in barring records.

"Thus encouraged, we made an application for an import license and gave their formal recommendation. However our application was rejected by the ministry of commerce, with no reason given.

"Several foreign organizations and record companies were prepared to donate jazz records to our library, so we applied for a permit to import these gifts. This was also refused with no reason given. All appeals against the decision were promptly rejected."

One Bombay record retailer adds his comments. "The official policy of self-reliance in the matter of recorded music deprives a large number of music lovers of the recordings of their choice.

"Record companies in this country have done little to develop and encourage new artists, or to select their product more carefully.

"As commercial enterprises, they cater only to the popular taste, and therefore the genuine music lover is not likely to come within the ambit of their consideration.

"A dose of international competition would energize the industry, and make it more responsive to consumer preferences."

Jazz India's Jhaveri is quick to point out an ironic situation regarding the import ban: "Indian musical culture is being exported on records throughout the world, to inform and inspire foreigners.

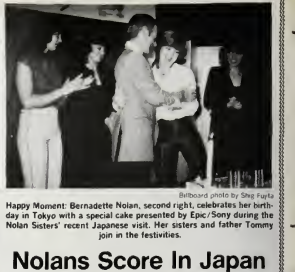
K-tel France Turned Down

PARIS—On four different occasions, K-tel France, mainly a television-merchandising company, has applied for membership of French record industry organization, Syndicat National de l'Edition Phonographique and Audio-Visuelle (SNEPA). Four times it has been turned down.

Irked at the refusals, Jean Marc Bel, K-tel general manager here, says that instead of worrying about it promotions, the industry at large should use the media more widely, as do other leisure-linked areas.

A SNEPA spokesman, admitting the turn-downs, says, "It's a matter of individual reaction. Each council member has a personal view and each time there has been a majority voting against membership."

But the tv advertising policy is clearly behind the refusals, says K-tel. And the SNEPA view is: "We're opposed to the advertising of disks on television and always have been. We say that records, as a form of entertainment, should not pay to be heard but should, indeed, be paid for."



Billboard photo by Shig Fujita

Happy Moment: Bernadette Nolan, second right, celebrates her birthday in Tokyo with a special cake presented by Epic/Sony during the Nolan Sisters' recent Japanese visit. Her sisters and father Tommy join in the festivities.

Nolans Score In Japan

TOKYO—British group, the Nolans, are currently enjoying a major hit single and album in Japan, to an extent unusual for a foreign act that's not of superstar status.

The group's "Dancing Sister" 45 moves up to No. 2 on the Music Labo charts this week (see Hits Of The World, this issue), while their album, titled after the single, climbs into the top 10. Label is Epic.

The 45 has sold more than 430,000 copies here since it was released in July, according to Epic/Sony's Shigeaki Yoshikawa. The LP has sold 90,000 copies to date.

The Nolans were recently in Japan for a 15-day promotion tour, during which the group appeared on nine television shows and undertook extensive press interviews.

At a reception at Tokyo's Hilton Hotel, Epic/Sony president, Shugo Matuso, presented each of the four Nolan Sisters with Platinum disks signifying their success.

THE PERFECT GIFT FOR THANKSGIVING, CHANUKAH, CHRISTMAS!

THE ONLY ALBUM OF ITS KIND!
Special offer, only $4.98 postage included.
Complete with lyric book!
ORDER FOR YOUR LITTLE MONSTER TODAY!!!

LITTLE MONSTER RECORDS INC.
P.O. Box 507, Millwood, NY 10546
Send me Albums @ $4.98 each
Enclosed is my check or money order for
Name Age
Street address
City
State Zip

Midprice Line Bows From PolyGram Italy

By DANIELE CAROLI

MILAN—A 30-album debut album release this month kicks off Successo, PolyGram's midprice line in Italy, covering a wide range of music with special emphasis on sound quality and packaging, looks like being a big success with Italian consumers of all tastes.

Music covered ranges from rock and pop to jazz, also taking in movie soundtracks and lavish MOR material. The price is $6.60 (Lire 5,500) and it's stamped on the wrapping of each album.

Says Gianpaolo Lovisolo, PolyGram marketing executive: "Price takes in Value Added Tax and the line comes as a result of an agreement among several record companies, including EMI, which has just put out two lines at the same retail price.

"The fact is that this price area is a novelty for the Italian marketplace where previously, apart from low-price product from a few minor companies, the industry had basically developed a budget line area with albums selling at around $4.70 (Lire 3,900).

"Agreement on the new and higher price was reached after some major companies realized the cheaper line could fund a margin of profitability only by relying on national repertoire or on dated foreign catalogs, which meant problems on actual product quality.

"The new midprice area now can include earlier product from top international artists, historic recordings in the rock, pop and jazz fields, albums which were in the top-price regions up to a couple of years ago, and valuable compilations made up of famous original tracks".

So PolyGram's Successo product comprises six different areas: rock, pop, jazz, soundtracks, orchestral music and big names from various musical genres. The graphic outline remains substantially the same for all these sectors, but each "collection" is differentiated by album cover colors.

The initial release batch includes rock acts like Eric Burdon, Jimi Hendrix, Cream, Joe Cocker, Rod Stewart; international pop names like the Bee Gees and Barry White; European performers such as Jacques Brel, Charles Aznavour and Dennis Roussos, but also Kraftwerk and Alan Sinclair, and domestic repertoire from names such as Eugenio Finardi, Orme and Patty Bravo.

There is orchestral material from Glenn Miller and Paul Mauriat, and soundtracks such as "Tommy" and "2001: A Space Odyssey."

Foreign repertoire emanates from the Polydor, Philips, Mercury, RSO, Vertigo, 20th Century, Fontana and MGM labels. Italian product stem mainly from Polydor, Philips and Cramps.

Lovisolo's view is that a midprice line such as Successo offers a great deal more than existing budget lines. "There's the width of repertoire, and the splitting into sections, and the informative sleeve notes. Depending on the recording age, the sound performance certainly equals the top price product.

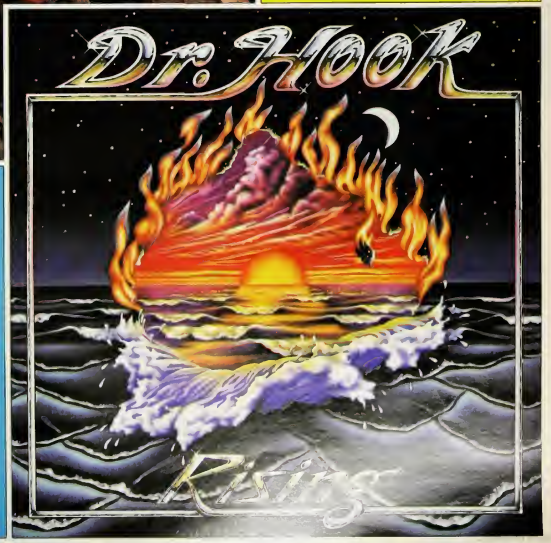
"Included in the first release are brand new compilations of various artists, and albums previously not released in Italy. Most are back catalog items, a few are improved versions of titles previously issued in PolyGram's old budget line".

In fact, the selectivity of product was a mixture of established artists, historic tracks, musical consistency and today's popularity. Fewer but better, says Lovisolo. "Single key

– PHONOGRAM WELCOMES DR HOOK

– CASABLANCA WELCOMES DR HOOK

DR. HOOK's first Polygram album is "RISING" in the charts



The first single "GIRLS CAN GET IT"

casablanca record and film works

mercury

Billboard
Hot 100 Singles

© Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week)
As of 11/8/80
SINGLES

This Week	Last Week	Title / Artist, Label
1	1	WOMAN IN LOVE, Barbra Streisand, CBS
2	2	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
3	5	SPECIAL BREW, Bad Manners, Magnet
4	13	DOG EAT DOG, Adam & Ants, CBS
5	NEW	THE TIDE IS HIGH, Blondie, Chrysalis
6	4	WHEN YOU ASK ABOUT LOVE, Matchbox, Magnet
7	6	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
8	20	FASHION, David Bowie, RCA
9	8	ENGLA GAY, Orchestral Manoeuvres In The Dark, Dindisc
10	3	D.I.S.C.O., Ottawan, Carrere
11	9	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
12	11	ALL ABOUT LOVE, Air Supply, Arista
13	7	EAGLE TROUSERS, Madness, Stiff
14	17	ONE MAN WOMAN, Shakin Stevens, EMI
15	25	SUDDENLY, Olivia Newton-John, Jet
16	10	DON'T STAND SO CLOSE TO ME, Police, A&M
17	16	ARMY DREAMERS, Kate Bush, EMI
18	12	NEVER NEVER LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
19	31	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
20	22	LOVE TIMES LOVE, George Benson, Warner Bros.
21	38	ACE OF SPADES, Motorhead, Bronze
22	21	LOVING JUST FOR FUN, Tony Mono, Gallery
23	22	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Shakatak/Bim, Arista
24	15	CASANOVA, Coffee, Mercury
25	28	EARTH DIED SCREAMING, 1980, Graduate
26	19	WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
27	27	AND THE BIRDS WERE SINGING, Sweet People, Polydor
28	18	TIME/LIVING, Live, Chrysalis
29	NEW	STARTING OVER, John Lennon, Geffen
30	29	LOVELY ONE, Jacksons, Epic
31	32	AMIGO, Black Sabbath, Vertigo
32	NEW	CELEBRATION, Kool & Gang, De Lite
33	24	MASTER BLASTER, Stevie Wonder, Motown
34	35	PARTY LIGHTS, Gap Band, Mercury
35	32	I NEED YOUR LOVE, Teena Marie, Motown
36	NEW	PASSION, Rod Stewart, Riva
37	NEW	THE NIGHT, THE WINE AND THE ROSES, Liquid Gold, Creole
38	NEW	I LIKE WHAT YOU'RE DOING TO ME, Young & Co., Excalibur
39	37	PARTY IN PARIS, UK Subs, Gem

ALBUMS

This Week	Last Week	Title / Artist, Label
1	2	GUILTY, Barbra Streisand, CBS
2	NEW	HOTTER THAN JULY, Stevie Wonder, Motown
3	1	ZENYATTA MONDATTA, Police, A&M
4	NEW	ACE OF SPADES, Motorhead, Bronze
5	NEW	LIVE ON THE NIGHT OF THE CITY, Whitesnake, United Artists
6	8	THAT'S ORGANISATION, Orchestral Manoeuvres In The Dark, Virgin
7	4	JUST SUPPOSIN', Status Quo, Vertigo
8	3	THE RIVER, Bruce Springsteen, CBS
9	18	GOLD, Three Degrees, Ariola
10	6	NEVER FOREVER, Kate Bush, EMI
11	5	HOLLYWOOD MADNESS, Larry Marrione, Ariola
12	9	ABSOLUTELY, Madness, Stiff
13	7	THE LOVE ALBUM, Various, K-tel
14	14	SCARY MONSTERS, David Bowie, RCA
15	11	MAGIC MOVIES, Dire Straits, Vertigo
16	NEW	MAKING WAVES, Nolans, Epic
17	10	FACES, Earth Wind & Fire, CBS
18	21	BREAKING GLASS, Hazel O'Connor, A&M
19	NEW	HOT THE 9 O'CLOCK NEWS, Various, BBC
20	28	LITTLE MISS DYNAMITE, Brenda Lee, Warner
21	NEW	LEAVING, Hawkwind, Bronze
22	13	CONTRACTUAL OBLIGATION, Monty Python, Charisma
23	17	REGGATTA DE BLANC, Police, A&M
24	31	THE VERY BEST OF ELTON JOHN, K-tel
25	14	GIVE ME THE NIGHT, George Benson, Warner Bros
26	NEW	MY GENERATION, Who, Virgin
27	24	CHINATOWN, Thin Lizzy, Vertigo
28	27	SIGNING OFF, UB 40, Graduate
29	NEW	THE VERY BEST OF DON McLEAN, United Artists
30	22	REMAIN IN LIGHT, Talking Heads, EMI
31	NEW	THE JACKSONS, Epic
32	23	SANTANA'S GREATEST HITS, CBS
33	NEW	I AM WOMAN, Various, Ariola
34	35	PARIS, Supertramp, A&M
35	29	STREET LEVEL, Various, Stiff
36	30	BACK IN BLACK, AC/DC, Atlantic
37	26	MIDNITE DYNAMOS, Matchbox, Magnet
38	34	MORE SPECIALS, Specials, Chrysalis
39	25	MOUNTAIN EXCITEMENT, Various, K-tel

CANADA

(Courtesy CBC, Adapted from Bruce Mayden With A Bullet)
As of 11/8/80
SINGLES

This Week	Last Week	Title / Artist, Label
1	1	ANOTHER ONE BITES THE DUST, Queen, Elektra
2	2	REAL LOVE, Doobie Bros., Warner Bros.
3	4	WOMAN IN LOVE, Barbra Streisand, Columbia
4	5	HE'S SO SHY, Pointer Sisters, Planet
5	7	THE WANDERER, Donna Summer, Geffen
6	3	UPSIDE DOWN, Diana Ross, Motown
7	12	DREAMING, Cliff Richard, EMI
8	11	NIT ME WITH YOUR BEST SHOT, Pat Benatar, Chrysalis
9	13	I'M ALRIGHT, Kenny Loggins, Columbia
10	9	SANADU, Olivia Newton-John/Electric Light Orchestra, Jet
11	11	JESSIE'S GIRL, Rick Springfield, RCA
12	20	LADY, Kenny Rogers, United Artists
13	18	DREAMER, Supertramp, A&M
14	15	SHE'S SO COOL, Rolling Stones, Rolling Stones
15	6	LATE IN THE EVENING, Paul Simon, Warner Bros.
16	14	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs, Columbia
17	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M
18	NEW	I GOT YOU, Split Enz, A&M
19	NEW	COULD I HAVE THIS DANCE, Anne Murray, Capitol
20	NEW	WHIP IT, Devo, Warner Bros.

ALBUMS

This Week	Last Week	Title / Artist, Label
1	1	THE GAME, Queen, EMI
2	2	GUILTY, Barbra Streisand, Columbia
3	7	ZENYATTA MONDATTA, Police, A&M
4	3	PARIS, Supertramp, A&M
5	4	THE RIVER, Bruce Springsteen, Columbia
6	8	CRUISING WITH JASSPION, Pat Benatar, Chrysalis
7	9	ONE MORE COLDER, Doobie Bros., Warner Bros.
8	5	SANADU, Soundtrack, Jet
9	NEW	TRUE COLORS, Split Enz, A&M
10	NEW	DIANA, Diana Ross, Motown

WEST GERMANY

(Courtesy Musikmarkt)
As of 11/10/80
SINGLES

This Week	Last Week	Title / Artist, Label
1	1	SANTA MARIA, Roland Kaiser, Ariola
2	2	SANTA MARIA, Oliver Onions, Polydor
3	7	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
4	4	UPSIDE DOWN, Diana Ross, Motown
5	5	TOR OCLOCK POSTMAN, Secret Service, Ariola
6	6	FEELS LIKE I'M IN LOVE, Kelly Marie, Pye
7	12	WOMAN IN LOVE, Barbra Streisand, CBS
8	3	MATADOR, Gaddafi Jeffreys, A&M
9	12	ANOTHER ONE BITES THE DUST, Queen, EMI
10	8	SANADU, Olivia Newton John & Electric Light Orchestra, Jet
11	9	DREAMER, Cliff Richard, EMI
12	15	JOHNNY AND MARY, Robert Palmer, Island
13	14	MASTER BLASTER, Stevie Wonder, Motown
14	10	ASHES TO ASHES, David Bowie, RCA
15	11	CHILDREN OF PARADISE, Boney M, Hansa
16	16	EL DORADO, Goombay Dance Band, CBS
17	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
18	24	BABOOSHKA, Kate Bush, EMI
19	18	LET'S GET ROUGH, Howard Carpendale, EMI
20	23	LATE AT NIGHT, Maywood, CBR
21	13	WELL ES GICHT GIRF, Peter Maffay, Ariola
22	NEW	MY OLD PIANO, Diana Ross, Motown
23	17	THE WINNER TAKES IT ALL, Abba, Polydor
24	26	DON'T STAND SO CLOSE TO ME, Police, A&M
25	19	BOBBY BROWN, Frank Zappa, CBS
26	22	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
27	29	FIRE ON THE WATER, Orlando, River Music
28	21	MIDNIGHT DYNAMO, Matchbox, CBS Sony
29	30	COULD YOU BE LOVED, Bob Marley & Wailers, Island
30	28	CAN'T STOP THE MUSIC, Village People, Carrere

ALBUMS

This Week	Last Week	Title / Artist, Label
1	2	REVANCHE, Peter Maffay, Metronome
2	3	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
3	1	BEAUTIFUL MOMENTS, Carpenters, Ariola
4	4	JAMES LAST SPIELT ROBERT STOLZ, James Last, Polydor
5	7	ZENYATTA MONDATTA, Police, A&M
6	6	XANADU, Soundtrack, Jet
7	5	THE AMERICAN SUPERSTAR, Kenny Rogers, Arcade
8	10	TERACHERIN, Richard Clayderman, Telefunken
9	9	PARIS, Supertramp, A&M
10	11	ROW, Doobie Brothers, Jupiter
11	NEW	CHANCE, Hartmut Haenn & Eurhythmics, Metronome
12	14	ERIC STUDDE FULER DICH, Howard Carpendale, EMI
13	NEW	MAKING WAVES, Dire Straits, Vertigo
14	15	NEVER FOREVER, Kate Bush, EMI
15	13	BACK IN BLACK, AC/DC, Atlantic
16	16	UPRISING, Bob Marley & Wailers, Island
17	18	SCARY MONSTERS, David Bowie, RCA
18	19	DIANA, Diana Ross, Motown
19	12	TERACHERIN, Richard Clayderman, Telefunken
20	20	THE GAME, Queen, EMI

JAPAN

(Courtesy Oricon Sales)
As of 11/10/80
SINGLES

This Week	Last Week	Title / Artist, Label
1	1	KAZE WA AKIRO, Seiko Matsuda, CBS/Sony (Sun)
2	3	DANCING SISTER, Nolans, Epic (PMF)
3	4	ONSEI-NO-SORA KARA, Chiharu Matsuyama, Nichi (STV Pack)
4	2	TOKYO, Yumi Tanaka, Yamaha, Discomate (Tamaha-PMF)
5	7	TOMOTO YO MAMONAI, Inuse CBS/Sony (People-PMF)
6	6	YAMA-NO-YUBI-NO-MUSUME, Mutsue Takada Teichiku (Burning) (PMF)
7	3	HATSOKIBI SOKO, Toshiko Tahara, Canyon (Lanny's)
8	5	MOHAIRO-NO-MUSUBIGAMA, Momoe Tanaguchi, CBS Sony (Sakyo)
9	11	AKAI UMBRELLA, Monta & Brothers, Philips (PMF)
10	10	SEXY NIGHT, Junko Mikara King (Burning)
11	17	HITORI DOZUI, Miyuki Nakajima, Aurd York (Tamaha)
12	9	AI WA KAGERO, Gamu, Teichiku (Tamaha)
14	20	FUTARI DE TOKAI, Hiroshi Itsuki, Takuro (Sound Eye)
20	NEW	SUPPAI KEIRIN, Yumi Takigawa, Victor (Tanaka Promo)

Czech Publishers Plan To Toast Trade Partnership

By LUBOMIR DORUZKA

PRAGUE—Czech publishers are linking with other music industry sectors to plot a commemorative exhibition celebrating 25 years of profitable trading between the local music business, the Czech Supraphon publishing enterprise in Kassel, Germany.

The collaboration initially came about through talks between Fritz Oeser, a German musicologist and later a Bacrenreiter director, and Otakar Sourek, a Czech Supraphon director. Subsequent relations between the two territories have been of great cultural and commercial significance.

Karl Votterle, president of Bacrenreiter, travelled with Sourek to the foundations and today, at the German end, Votterle's daughter Barbara, along with directors Wolfgang Martin and Wolfgang Ruf, are the key figures. All three will attend the exhibition in Prague.

On the Czechoslovak side, main Bacrenreiter business partners have been the publishing houses of Supraphon, Panton, Hudebni Fond and Slovak Music Foundation, the Dilia theatrical agency and export companies Artia and Slovart.

Bacrenreiter distributed, in West Europe, the complete works of both Smetana and Dvorak and is recent, similarly massive projects have been the complete works of Leos Janacek. Bacrenreiter is co-publisher with exclusive rights for all countries except the Socialist bloc.

The new book describes the various broadcasting systems in other countries and shows that a bit there is a monopoly in many territories, it is "farmed out" to non-government interests. Only in France and the Soviet Union, it claims, is there a watertight monopoly. And only the US and Japan are described as "completely free."

In France, the flash of "clandestine stations" started in 1977, after free radios broke the monopoly in Italy and were allowed to grow. Here, in a matter of months, around 50 stations have been set up, not all at the same time, though some have inevitably closed down.

The French government started jamming them from the start, but hesitated before taking more decisive action. The legal situation has been regarded as uncertain because the French constitution does grant freedom of speech as a matter of right.

Finally the President of the Republic asked the government to propose legislation which would close up the cracks and give sole broadcasting rights to the central authority.

With the exception of the radicals of the left, all political parties favor some kind of government control while giving the impression they favor free radio.

But there's no doubting that the public wants free radio and their feelings keep the subject going as a political issue. It seems certain that the eventual reception here of television by satellite will drain the local audio of the broadcasting monopoly, though that will take time.

International

Free Radio Remains Major French Issue

By HENRY KAHN

PARIS—The growing fight against the French government's radio monopoly was taken a step further when Socialist members of parliament recently called on the public to demonstrate at the same time as several of their political group are to be involved in court hearings.

The politicians are charged with broadcasting illegally over a network they had dubbed "Radio Rebelle."

A further spearhead against the monopoly situation is the distribution of a book published by the French Inter-Pressy Press. It is titled "Free Radio" and shows how, since the days of Louis XI, French authorities of all kinds have tried to keep a firm control on communications in all forms.

In 1926, free radio was permitted but there were inevitable cutbacks and erosion. But in a somewhat lukewarm atmosphere, free radio did continue until the outbreak of war in 1939.

But in 1945, an Order in Council banned private radio and the monopoly was legally established in 1959. The framework has been changed around in an effort to give the impression that free radio can or does exist here, but no one believes it does.

There are stations like Radio Luxembourg and Europe No. 1 which are not technically in France but have studios in the territory and which attract around 25 million regular listeners. By 1978, these stations were reported to be a "nuisance," but not more than that.

However, they are strictly controlled by the French. Through its own agency, the government holds large amounts of shares.

The new book describes the various broadcasting systems in other countries and shows that a bit there is a monopoly in many territories, it is "farmed out" to non-government interests. Only in France and the Soviet Union, it claims, is there a watertight monopoly. And only the US and Japan are described as "completely free."

In France, the flash of "clandestine stations" started in 1977, after free radios broke the monopoly in Italy and were allowed to grow. Here, in a matter of months, around 50 stations have been set up, not all at the same time, though some have inevitably closed down.

The French government started jamming them from the start, but hesitated before taking more decisive action. The legal situation has been regarded as uncertain because the French constitution does grant freedom of speech as a matter of right.

Finally the President of the Republic asked the government to propose legislation which would close up the cracks and give sole broadcasting rights to the central authority.

With the exception of the radicals of the left, all political parties favor some kind of government control while giving the impression they favor free radio.

But there's no doubting that the public wants free radio and their feelings keep the subject going as a political issue. It seems certain that the eventual reception here of television by satellite will drain the local audio of the broadcasting monopoly, though that will take time.

Czech Publishers Plan To Toast Trade Partnership

By LUBOMIR DORUZKA

PRAGUE—Czech publishers are linking with other music industry sectors to plot a commemorative exhibition celebrating 25 years of profitable trading between the local music business, the Czech Supraphon publishing enterprise in Kassel, Germany.

The collaboration initially came about through talks between Fritz Oeser, a German musicologist and later a Bacrenreiter director, and Otakar Sourek, a Czech Supraphon director. Subsequent relations between the two territories have been of great cultural and commercial significance.

Karl Votterle, president of Bacrenreiter, travelled with Sourek to the foundations and today, at the German end, Votterle's daughter Barbara, along with directors Wolfgang Martin and Wolfgang Ruf, are the key figures. All three will attend the exhibition in Prague.

On the Czechoslovak side, main Bacrenreiter business partners have been the publishing houses of Supraphon, Panton, Hudebni Fond and Slovak Music Foundation, the Dilia theatrical agency and export companies Artia and Slovart.

Bacrenreiter distributed, in West Europe, the complete works of both Smetana and Dvorak and is recent, similarly massive projects have been the complete works of Leos Janacek. Bacrenreiter is co-publisher with exclusive rights for all countries except the Socialist bloc.

Hong Kong Network Dropping Its Charts

By KEITH ANDERSON

HONG KONG—Pop charts in Hong Kong have been a common cause for complaint. Best-sellers lists have normally been issued each by the two broadcasting organizations, Commercial Radio and the Government-backed Radio Television Hong Kong.

Now the acting head of light music on the English channel for RTHK has decided to issue no more charts.

For a long time, the record industry here has talked of producing its own lists of best-selling records. Unfortunately, no sponsor has been found to meet the estimated bill of $100,000 that such a project would cost.

At the moment, charts are compiled by telephoning a small number of selected retail outlets, and asking what is selling well in any particular week.

The result of such a random sample can only give a very rough guide to current sales, and is obviously open to abuse.

It's thought that the statistics of records sent out from record company warehouses to retail stores is equally unreliable, at least on a weekly basis.

While RTHK (English channel) sails on chartless, Commercial Radio and RTHK (Chinese channel) continue. Not that the latter's charts have been without criticism. Letters appearing in the Chinese-language Tin Tin Daily News have alleged that artists recording for PolyGram are given more favorable treatment, at the expense of others.

This is, the correspondents maintain, in the charts of Chinese songs, which are much more popular than the foreign-language songs.

One letter suggests that the popular EMI star Roman Tam has been treated unfairly in this respect, and refers to a promotion campaign for Sam Hui, a popular PolyGram artist, where hi fi sets were offered free to listeners. The writer suggests a misuse of the official radio station for commercial promotion.

An earlier writer had also complained that PolyGram artists were receiving more favorable treatment in programs hosted by PolyGram artist disk jockeys.

While no accusations of directly dishonest practices have been made or substantiated, it seems that impartiality—or at least the appearance of impartiality—is very difficult in the claustrophobic world of popular music here.

At the same time, there have been prosecutions for fraudulent activities in the selling of records, when employes of a well-known retail outlet were found guilty of accepting bribes from one of the record companies based here.

The Hong Kong government's Commission Against Corruption is always ready to investigate genuine complaints brought by members of the public against officials in the government or in private business.

Worried About U.K. Image

• Continued from page 82

not only by the smaller independent members but by management of the major companies.

Its decisions, he feels, are generally right, but they don't get put across very well to the majority of members. "Sometimes the council seems very secretive. We must change that."

While Wright works out new plans to get more BPI members involved on various sub-committees, he accepts that outside the industry, the record business has never really enjoyed a good image.

"We should start with the press, working with the music papers to ensure that we get good press. And I don't see why we shouldn't get more members of the industry talking at colleges and universities, really letting people know that we're in a serious industry, not a Mickey Mouse business."

Wright also feels there could be a strengthening of the BPI's code of conduct, particularly where chart activity and the retail trade are concerned.

And he's optimistic about the outcome of discussions with the Department of Trade and Industry here over a blank tape levy. "We're looking for quick action," he says, confirming BPI hopes expressed previously.

To fight counterfeiting, Wright looks for the entire industry to work together to find a mechanism which would make counterfeit albums and cassettes easily recognizable.

Given the necessary changes in record industry attitudes and given a change in the economic situation, the BPI chief sees a "better and stronger industry" ahead.

He concludes, "People will always want to listen to music. But it's up to our industry to make sure they listen through buying records, rather than just tuning in to the radio."

Spain Cassettes

• Continued from page 81

Another bizarre situation involves a well-known Spanish artist—unnamed since the case is sub judice—whose master tapes were copied and then marketed as a cover version cassette.

Carlos Grande says he will only be happy when all cover versions are properly labelled and packaged so that the consumer knows immediately what he is buying. And he warns: "Any Spanish companies that ignore our advice now could be in for a lot of expensive trouble later on."

Label Prospers

• Continued from page 82

Olsson's industry pedigree goes back to 1957 when he started with Grammofon AB Electra as arranger, producer and later a&r chief. He was with CBS Records here from 1970 to 1976 as director of a&r. His first success with Planet was the children's record "Trazan and Banarne," topping 130,000 unit sales here and the duo followed up with two more chart albums.

RCA To Pickwick

DUBLIN—RCA Records, temporarily without distribution facilities in Eire since the closure of the local branch of Solomon and Peres, has finished a new deal with Pickwick to cover the territory.

Shay Hennessey, now Pickwick Ireland chief, was previously general manager for Solomon and Peres in Dublin. All RCA product is made available through the new pact.

Billboard Hits Of The World

© Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/3/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	1	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
2	2	BABOOSHKA, Kate Bush, EMI
3	4	ASHES TO ASHES, David Bowie, RCA
4	7	WOMAN IN LOVE, Barbra Streisand, CBS
5	6	DREAMIN', Cliff Richard, EMI
6	3	UPSIDE DOWN, Diana Ross, Motown
7	5	FAME, Irene Cara, RSO
8	8	MASTER BLASTER, Stevie Wonder, Motown
9	10	THE WINNER TAKES IT ALL, Abba, RCA
10	11	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert
11	12	HE'S SO SHY, Pointer Sisters, Planet
12	18	THE WANDERER, Donna Summer, Geffen
13	8	ECHO BEACH, Martha & Muffins, Dindisc
14	15	LIFE AT THE OUTPOST, Skatt Bros., Casablanca
15	13	GIVE ME THE NIGHT, George Benson, Warner Bros.
16	16	SINGING IN THE '80s, Monitors, Festival
17	20	WE CAN GET TOGETHER, Flowers, Regular
18	14	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
19	17	ALL OUT OF LOVE, Air Supply, Big Time
20	NEW	TWO FACES HAVE I, Of 55, Polydor

ALBUMS

This Week	Last Week	Title, Artist, Label
1	1	SCARY MONSTERS, David Bowie, RCA
2	2	GUILTY, Barbra Streisand, CBS
3	3	PARIS, Supertramp, A&M
4	4	BACK IN BLACK, AC/DC, Albert
5	10	ZENYATTA MONDATTA, Police, A&M
6	5	EAST, Cold Chisel, WEA
7	8	NEVER FOREVER, Kate Bush, EMI
8	8	FAME, Soundtrack, RSO
9	7	GIVE ME THE NIGHT, George Benson, Warner Bros
10	15	ICE HOUSE, Flowers, Regular
11	14	THE RIVER, Bruce Springsteen, CBS
12	11	THE BOYS LIGHT UP, Australian Crawl, EMI
13	12	LIVING IN A FANTASY, Leo Sayer, Chrysalis
14	9	XANADU, Soundtrack, Jet
15	13	STARDUST, Willie Nelson, CBS
16	NEW	CHINATOWN, Thin Lizzy, Vertigo
17	NEW	DIANA, Diana Ross, Motown
18	16	GLASS HOUSES, Billy Joel, CBS
19	19	ONE TRICK PONY, Paul Simon, Warner Bros
20	NEW	UNMASKED, Kiss, Casablanca

ITALY

(Courtesy Germano Ruscitto)
As of 11/4/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	2	DALLA, Lucio Dalla, RCA
2	4	UPRISING, Bob Marley & Wailers, Island/Ricordi
3	14	STOP, Pooh, CGD-MM
4	1	TREGUA, Renato Zero, Zerolandia/RCA
5	5	DIANA, Diana Ross, Motown/EMI
6	3	SONO SOLO CANZONETTE, Edoardo Bennato, Ricordi
7	5	MIGUEL, Miguel Bose, CBS/CGD-MM
8	7	NERO A META', Pino Daniele, EMI
9	8	PIU' DI PRIMA, Pupo, Baby/CGD-MM
10	6	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones/EMI
11	10	XANADU, Soundtrack, Jet/CGD MM
12	NEW	THE GAME, Queen, EMI
13	15	UNMASKED, Kiss, Casablanca/Durium
14	13	VIAGGI E INTEMPERIE, Ivan Graziani, Numero Uno/RCA
15	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros./WEA
16	12	SAVED, Bob Dylan, CBS/CGD-MM
17	NEW	ZENYATTA MONDATTA, Police, A&M/CGD-MM
18	17	DUKE, Genesis, Charisma/PolyGram
19	11	TOZZI, Umberto Tozzi, CGD-MM
20	19	UFFA! UFFA!, Edoardo Bennato, Ricordi

HOLLAND

(Courtesy BUMA/STEMRA)
As of 11/3/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	1	WOMAN IN LOVE, Barbra Streisand, CBS
2	2	MASTER BLASTER, Stevie Wonder, EMI
3	3	MY OLD PIANO, Diana Ross, Motown
4	5	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
5	6	FEELS LIKE I'M IN LOVE, Kelly Marie, Inelco/VIP
6	4	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Papagayo
7	8	GIVE ME BACK MY LOVE, Maywood, EMI
8	NEW	DON'T COME STONED AND DON'T TELL TRUDE, Max 'n' Specs, CNR
9	NEW	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
10	7	DON'T STAND SO CLOSE TO ME, Police, A&M

ALBUMS

This Week	Last Week	Title, Artist, Label
1	1	GUILTY, Barbra Streisand, CBS
2	2	ZENYATTA MONDATTA, Police, A&M
3	3	PARIS, Supertramp, A&M
4	NEW	A TOUCH OF DON WILLIAMS, K-tel
5	5	NOW WE MAY BEGIN, Randy Crawford, Warner Bros
6	NEW	JUST SUPPOSIN', Status Quo, Vertigo
7	5	HOTTER THAN JULY, Stevie Wonder, Motown
8	NEW	FACES, Earth, Wind & Fire, CBS
8	7	DE VOGELTJESWDANS, Electronics, Telstar
10	6	NEVER FOREVER, Kate Bush, EMI

BELGIUM

(Courtesy Billboard Benelux)
As of 11/7/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	4	WOMAN IN LOVE, Barbra Streisand, CBS
2	1	MASTER BLASTER, Stevie Wonder, Motown
3	2	FEELS LIKE I'M IN LOVE, Kelly Marie, Vogue
4	3	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros
5	5	AMOUREUX SOLITAIRES, Lio, Ariola
6	9	GIVE ME BACK MY LOVE, Maywood, EMI
7	NEW	MY OLD PIANO, Diana Ross, Motown
8	7	DON'T STAND SO CLOSE TO ME, Police, A&M
9	8	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Inelco
10	NEW	WHAT YOU'RE PROPOSIN', Status Quo, Vertigo

ALBUMS

This Week	Last Week	Title, Artist, Label
1	1	ZENYATTA MONDATTA, Police, A&M
2	6	GUILTY, Barbra Streisand, CBS
3	10	HOTTER THAN JULY, Stevie Wonder, Motown
4	2	DIANA 1980, Diana Ross, Motown
5	3	SCARY MONSTERS, David Bowie, RCA
6	8	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
7	5	CLUES, Robert Palmer, Island
8	4	PARIS, Supertramp, A&M
9	NEW	NEVER FOREVER, Kate Bush, EMI
10	9	GIVE ME THE NIGHT, George Benson, Warner Bros.

SWEDEN

(Courtesy GFL)
As of 11/4/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	1	UPSIDE DOWN, Diana Ross, Motown
2	7	MASTER BLASTER, Stevie Wonder, Motown
3	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
4	4	SUMMARNATT, Snowstorm, Mariann
5	NEW	FAME, Irene Cara, RSO
6	2	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
7	6	ASA BODEN, Byfanama, EMI
8	NEW	WOMAN IN LOVE, Barbra Streisand, CBS
9	5	SIX RIBBONS, Jon English, Frituna
10	10	KOM OCH VARM DIG, Lasse Lindbom Band, EMI

ALBUMS

This Week	Last Week	Title, Artist, Label
1	1	XANADU, Soundtrack, Jet
2	10	FAME, Soundtrack, RSO
3	NEW	THE RIVER, Bruce Springsteen, CBS
4	NEW	GUILTY, Barbra Streisand, CBS
5	NEW	MAKING MOVIES, Dire Straits, Vertigo
6	2	LANGRE INAT LANDET, Ulf Lundell, Parlophone
7	3	DIANA, Diana Ross, Motown
8	NEW	SECONDS OF PLEASURE, Rockpile, F-Beat
9	8	ZENYATTA MONDATTA, Police, A&M
10	5	SCARY MONSTERS, David Bowie, RCA

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 10/31/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	5	WOMAN IN LOVE, Barbra Streisand, CBS
2	2	MASTER BLASTER, Stevie Wonder, Motown
3	1	ANOTHER ONE BITES THE DUST, Queen, EMI
4	3	DON'T STAND SO CLOSE TO ME, Police, A&M
5	8	THE WANDERER, Donna Summer, Geffen
6	4	D.I.S.C.O., Ottawan, Carrere
7	6	JESSE, Carly Simon, Warner Bros.
8	7	LATE IN THE EVENING, Paul Simon, Warner Bros
9	NEW	AMIGO, Black Slate, Ensign
10	NEW	THREE LITTLE BIRDS, Bob Marley & Wailers, Island

ALBUMS

This Week	Last Week	Title, Artist, Label
1	1	XANADU, Soundtrack, Jet
2	2	HEY, Julio Iglesias, CBS
3	5	EMOCIONES, Julio Iglesias, CBS
4	6	THE ROSE, Soundtrack, Atlantic
5	4	D.I.S.C.O., Ottawan, Carrere
6	3	THE GAME, Queen, EMI
7	10	NEVER FOREVER, Kate Bush, EMI
8	9	WAYS, Shlomo Arzi, Hed Arzi
9	8	MOUTH TO MOUTH, Lipps Inc., Casablanca
10	NEW	WINNERS, Various, Epic

NEW ZEALAND

(Courtesy Record Publications)
As of 11/8/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	1	MASTER BLASTER, Stevie Wonder, Motown
2	6	WOMAN IN LOVE, Barbra Streisand, CBS
3	2	ANOTHER ONE BITES THE DUST, Queen, EMI
4	4	UPSIDE DOWN, Diana Ross, Motown
5	7	HE'S SO SHY, Pointer Sisters, Planet
6	10	FOOD FOR THOUGHT, UB40, Graduate
7	8	COULD YOU BE LOVED, Bob Marley & Wailers, Island
8	8	THE WANDERER, Donna Summer, Geffen
9	3	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
10	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis

ALBUMS

This Week	Last Week	Title, Artist, Label
1	6	GUILTY, Barbra Streisand, CBS
2	1	SCARY MONSTERS, David Bowie, RCA
3	2	BROKEN ENGLISH, Marianne Faithfull, Island
4	3	CAREFUL, Motels, Capitol
5	4	SIGNING OFF, UB40, Graduate
6	5	PARIS, Supertramp, A&M
7	7	GIVE ME THE NIGHT, George Benson, Warner Bros.
8	NEW	REMAIN IN LIGHT, Talking Heads, Sire
9	9	TRIUMPH, Jacksons, Epic
10	NEW	GREATEST HITS VOL. 2, Olivia Newton-John, MCA

DENMARK

(Courtesy BT/IFPI)
As of 11/4/80

SINGLES

This Week	Last Week	Title, Artist, Label
1	1	UPSIDE DOWN, Diana Ross, Motown
2	2	AMANADA, Malle, Sonet
3	3	DREAMIN', Cliff Richard, EMI
4	6	CHILDREN OF PARADISE, Boney M., Ariola
5	5	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
6	7	THE WANDERER, Donna Summer, Geffen
7	4	ROCK HARD, Suzi Quatro, Dreamland
8	9	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI
9	NEW	EL DORADO, Goombay Dance Band, CBS
10	10	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor

ALBUMS

This Week	Last Week	Title, Artist, Label
1	NEW	NEJ IGEN, Liller, Frituna
2	2	SUPER JETS 2, Various, Sonet
3	3	SCARY MONSTERS, David Bowie, RCA
4	4	POWER POP 80, Various, Philips
5	6	ROCK HARD, Suzi Quatro, Dreamland
6	1	DISCO ORDENET 4, Various, EMI
7	NEW	MAKING MOVIES, Dire Straits, Vertigo
8	5	DIANA, Diana Ross, Motown
9	NEW	PARIS, Supertramp, A&M
10	10	I'M NO HERO, Cliff Richard, EMI

Brazil Appointment

NEW YORK—Tomas Munoz is appointed vice president and managing director of CBS Brazil, moving over from the post of managing director, CBS Spain. He reports to Nick Cirillo, senior vice president of CBS Records' Latin American operations.

CBS Greece Builds Local Artist Roster

By JOHN CARR

ATHENS—One day this summer, veteran Greek singer Yovanna walked into the offices of CBS Greece and insisted she wanted to start a new recording career.

Recalling the incident, CBS managing director Sol Rabinowitz says: "The lady had so much class I couldn't let her leave without signing her to a contract."

Shortly before the release of what was her first album after a gap of 12 years, Yovanna told reporters that other recording companies had "disappointed" her in the past by giving her poor material to record and "then promptly broke my contracts on the grounds that I didn't sell."

But CBS she says gives her full freedom to choose and produce her material in the way she sees fit.

Behind the fanfare and the enthusiasm, however, industry observers are raising collective eyebrows at the striking aspect of an otherwise nonspectacular signing, the fact that CBS, till now the spearhead of international repertoire, is starting to build a solid groundwork of local artists as a first step towards survival in a country of merely nine million people

Though notably active this year in bringing in live international acts to boost sales, CBS now seems to be cottoning on to the ways of other industry giants such as EMI, Minos Matsas and PolyGram, all of which had built rosters of big-selling local artists to see them through times as tough as the first half of this year has proved

Total record sales in Greece are now split almost evenly between local and international artists, with the locals gaining points on staying power CBS claims it will have around a half-dozen big local names under its wing by the end of this year

EMI says it is committed to the "promotion and preservation of Greece's music in all its forms." It has recently released a boxed set of new recordings of the main composer in the classical field, Nikos Skalkotas.

PolyGram claims to be pursuing an even-handed policy, giving no undue preference to local acts over international artists. Says its public relations chief Jacques Menahem "If something is good, it will sell."

Label Launch

HELSINKI—Kansankulttuuri, Finland's main outlet for records from the Socialist bloc countries, is launching a new label, also to be called Kansankulttuuri, with Finnscandia as distributor here.

Initial releases include four compilation albums featuring original recordings from Poland and the USSR, and a domestic album by Annanrita Minkkinen Design and art work, as well as song selections, have been handled in Finland.

West Germany

HOT ROD—Rod Stewart, right, and Carmen Appice, drummer with Stewart's band, at a post-concert, WEA-hosted party held in Hamburg, one of the dates on the singer's recent German tour. WEA Germany's managing director, Siegfried Loch, is on the left.

Jupiter Label Leaves Ariola For Teldec

HAMBURG—After a six-year association with Ariola, Jupiter Records, formed in 1974 by publisher-producer-songwriter Ralph Siegel, is terminating its pressing and distribution deal with the Munich-based Bertelsmann company, and transferring its affiliation to Teldec, as of Jan. 1, 1981.

Commenting on the switch, Ralph Siegel says, "We have had a beautiful relationship with Ariola, and we shall continue to be closely associated in the sense that I shall still be producing Ariola artists like Peter Alexander, Wencke Myhre, Katja Ebstein and Rex Gildo.

"However, after giving careful consideration to the matter, we decided that our Jupiter label would be in better hands if it went to Teldec."

The new deal, according to Siegel, is for "more than three years," and it gives Teldec a useful addition to its artist roster, with such acts as Dschingis Khan (who sold more than one million records and tapes this year), Chris Roberts, Roberto Blanco, Penny McLean, Dorthe, Dee Dee Jackson, Roy Ezel and Jerry Rix.

It's thought that the prime reason for Jupiter's switch to Teldec was that Ariola has been accumulating too many third-party labels, and Siegel felt that there would be less competition if he switched to the Hamburg company.

Jung Blueprint Pays Dividends For EMI

By WOLFGANG SPAHR

COLOGNE—In the last two years EMI-Electrola has liquidated its Cristal label, closed three of its five depots, reduced its labor force by 120, instituted a purge on waste and changed its product mix.

"The result," says Wilfried Jung, EMI managing director, Central Europe, "is that our break-even point on record sales is substantially lower in 1980 than it was in 1978."

Jung expects EMI's turnover to be up by 3 to 5% in 1980, and he predicts that profits will also be up because of increased efficiency

"For the first time for more than five years, the record industry in Germany increased its prices and this helped offset the effect of escalating costs. As far as EMI is concerned, we have benefitted from the strength of product from the U.K. by artists like Pink Floyd, Queen, Kate Bush, Smokie, Hot Chocolate and Cliff Richard, and although we lost the extremely successful Alan Parsons Project because of Ariola's acquisition of Arista, we had enough depth of repertoire to compensate for this."

Looking ahead to 1981, Jung sees little prospect of improving on the 1980 turnover figures "I think we may have to wait another two or three years before there is an upswing in the record business," he says

Meanwhile, Jung says he is following three main policy guidelines—a tightly controlled release policy, the fullest possible exploitation of locally-produced repertoire and a concerted attempt to bring back into the record shops more members of the over 35 age group.

"I consider it vitally important not to have to depend too heavily on third party labels; I like third party deals if they produce profit, but too many of them produce turnover and little else.

"In contrast, success with local repertoire is much more welcome because profit margins are higher. Last year, only 21% of our turnover came from local repertoire—that was an exceptionally bad year This year, on the other hand, we have derived something like 37% of our income from domestic product. This is, perhaps, a little too high—I would be happy with a figure of between 32% and 35%."

Jung adds that promoting local repertoire in Germany is not always easy because radio and television programming is heavily orientated in favor of Anglo-American product

On the question of broadening the record-buying public, Jung says: "The record industry is too preoccupied with the under-25s and is not producing good middle-of-the-road product aimed at the more mature record fans who used to buy albums by James Last and Peter Alexander. I believe there is great potential in producing repertoire aimed at this age group."

As far as release policy is concerned, Jung admits that imposing limits of the number of releases requires courage and strength of character because of the traditional fear of keeping back a potential hit. "But we have certainly cut back on our release program," he says, "and we are very much better off as a result. It may come down to a matter of using the same budget to produce fewer records, but I can certainly say that we have sold more copies per successful release than ever before this year"

Because of the difficulties of promoting local repertoire on radio and television in Germany, record companies are constantly seeking other means of bringing new product to public attention and EMI-Electrola has had success recently, Jung claims, with cinema advertising

In a test operation in the Saar town of Muchlheim new releases by the Fischer Set and Peter Kent were the subject of a three-minute promotion film shown in local cinemas. The film listed a number of local record stores where the records could be obtained and indications were that the film had prompted substantial number of the movie house audiences to visit local record dealers and ask for the records.

Says Jung: "The operation worked particularly well for the Fischer Set, a new wave group. One shop which had taken 100 records sold 80, another sold 47 out of 50 and the EMI outlet in the area sold 125 out of 200. Results were not so good for the Peter Kent record, but that may simply mean that it didn't have such wide appeal.

"We were encouraged by the success of the operation and the indication that a high proportion of moviegoers are potential record buyers. We are now considering a nationwide application of this promotion operation for certain new product."

Brass Band Scores With Czech Music

By LUBOMIR DORUZKA

PRAGUE—Ernst Mosch, leader of the Egerlander Elasmusikanten, has been awarded a platinum and several gold disks as leader of the biggest-selling German act in the brass band sphere.

But the backbone of his repertoire since he put the band together has been Czech polkas, waltzes and marches, some of which have become more successful in the German music market than in Czechoslovakia

Around 10 years ago, Mosch took on the role of music publisher further to exploit this material, first with his concert promotion in Hamburg and now with Elmar Wolf, an expert on Czech brass band music, with whom he set up a joint publishing venture

This year, Mosch recorded three albums virtually filled with Czech polkas and waltzes, many dating back to the '30s and '40s but all still pulling in hefty performance and mechanical royalties That income has enabled Mosch today to be able to promote contemporary Czech brass band composers

His albums are mainly on Teldec, but also licensed to specialist labels for sale in department stores Sales are rarely less than 100,000 for each release.

Now to mark Ernst Mosch's 25th anniversary as a professional musician, Teldec in Germany and Supraphon in Czechoslovakia have launched a joint project, an album recorded by Mosch conducting Czech musicians in Prague.

$1 Billion!

That's the size of the Worldwide Spanish-Language Music/Record/Tape/Equipment Market reached by Billboard En Espanol

Billboard En Espanol. A new, monthly, communications link that reaches the makers in the lucrative, booming Spanish record/music industry.

News. In-depth articles. Latest reports from over 20 top correspondents throughout the Spanish-speaking world. Translations from Billboard English. Plus Billboard's regional and international charts on Latin product.

Get the facts today on this big, potent market. Contact Charles Buckwalter, Associate Publisher, 1515 Broadway, New York, N.Y. 10036. Phone (212) 764-7446. Telex (int'l) 621089.

Billboard EN ESPANOL
1515 Broadway • New York, NY 10036

Lifelines

Births

Boy, Vincent Erikk, to Vikk and Chris Molina Oct. 20 in Los Angeles. Vikk Molina is an accountant with Elektra/Asylum Records.

* * *

Girl, Aly Catherine, to Judy and Frank Rochman Oct. 28 in Miami. Father is with Tone Distributors.

* * *

Girl, Kelsey Lee, to Deborah and Jeffrey Lesser Oct. 23 in Los Angeles. Father is a record producer.

* * *

Boy, Casey Alper, to Lorraine and Bruce Kramer Nov. 3 in Los Angeles. Father is a personal manager and principal in KII Management.

Marriages

Virginia Berger, manager uf Sound Labs Studio, to Harvey Cooper, president of White Snake Management & Production Co., Nov. 1 in Santa Barbara, Calif.

* * *

Ken Keaoe, president of Sea Cruise Productions and Briarmeade/Song Farm Music, to Jeanne Murris Nov. 1 in Nashville.

Deaths

Louis Alter, 78, long-time member of ASCAP and cnmposer of "Do You Know What It Means To Miss New Orleans," "I've Got Sand In My Shoes," "Dolores" and "Manhattan Serenade." Nov. 5 in New York. He is survived by a daughter, son and brother.

* * *

Marty Kugell, 42, producer of records by the Five Satins, Jimmy Jackson, Herman's Hermits and Dave Szpak, of a heart attack Nov. 3 in Los Angeles. He is survived by his widow, Sharon, and two sons, Erik and Jack.

* * *

Joseph. R. "Bud" Rieland, 47, Oct. 15 in Atlanta. He was a former sales executive with CBS and London Records in the Midwest and Southeast area and is survived by his widow, Sonja, two daughters and a brother.

* * *

Ralph Watrous, 73, trombonist with numerous big bands in the 1930s and father of trombonist Bill Watrous, Oct. 26 of a cerebral hemorrhage in Daytona Beach, Fla.

* * *

Jacques Levy, 68, for 25 years chairman of the Assn. of Professional Recording Studios, Oct. 24 in London. A former vinlinist, he was busy planning the 14th annual APRS exhibition at the time of his death. He is survived by twn sons.

* * *

Abraham "Al" Parker, 68, orchestra leader noted in the 1930s and '40s for his society dance music in the Pennsylvania area, Oct. 21 in Browns Mill, N.J. His widow, Sarah, and a daughter, son, two sisters and two grandchildren survive.

* * *

Alexander D. Burt, 75, Oct. 28 in Philadelphia. He was an electrical engineer who for several decades worked on the development of the phonograph for RCA, particularly the 45 r.p.m. single in the 1940s. He also authored the chapter on phonographs in the Encyclopedia Britannica. He is survived by a son, daughter and two grandchildren.

Alison Ynst, 16 months, Oct. 21 following open heart surgery in the Cleveland Clinic, Cleveland. She is survived by her parents, Mr. and Mrs. Joseph F. Ynst, two brothers and one sister of Sandusky, Ohio. Father is the president of M.R. Sand & Co., Sandusky, Ohio, distributors of budget records and tapes.

MUSICIANS WIN RAISE

Hotels, Union In Atlantic City Sign

ATLANTIC CITY, N.J.—The Atlantic City Musicians Union, Local 661-708, has signed a 41-month contract with three of the resort's four hotels providing a 17.5% salary increase.

The contract covers the house bands and lounge acts at Resorts International, Bally's Park Place, and Caesars Boardwalk Regency. Musicians at the Brighton Casino Hotel are not covered by the contract, but union leaders will meet with the Brighton's management this week to discuss their joining the contract.

Negotiations started three months before the previous contract expired last May 30, but the delay between binders was caused by difficulties in defining artistic and traditional aspects of the musical craft.

The contract covers about 50 orchestra members at the three hotels and all musicians coming in on a temporary basis to play the lounges.

Under the new contract, musicians will receive wage increase in three stages—two 5% increases and a third of 7.5%. By the end of the contract term, wages of orchestra members will have risen from $454 to $539 per week.

Pay for musicians in lounge acts will go from $396 to $469 per week. George Fognano, union secretary who negotiated the contract with union president Victor Marrandino, cites other aspects of the contract as important improvements.

The casinos agreed to an Atlantic City union tradition setting minimum numbers of musicians to be used in certain entertainment rooms. Also, union permission will be required for the use of electronic instruments that can play the parts of several musicians, and musicians working part-time will be paid above the daily rate paid full-time musicians. Donald Buzney, Bally's labor relations director, led the negotiating team for the hotels.

BUDGET LINE

No List Price On 41 LPs From Alshire Productions

LOS ANGELES—Al Sherman of Alshire Productions in Burbank, is releasing 41 albums on LP and cassette simultaneously without a suggested list price in the series "Original Artists" from Exact Productions.

"These are budget, low-priced albums, where the buyer must set his own profit margins," Sherman explains. "We will have 8-track available if there is enough call."

Repertoire is leased from Key Seven Music, a K-tel affiliate. Covers boast original full-color art, with lettering and full album content easily visible, making the albums good self-merchandisers. Tunes in the hefty release are a mix of outstanding standards and lesser known oldies favorite for collectors.

Individual rock oldies artist packages feature Jan & Dean, Little Richard, Bill Haley, B.J. Thomas, the Ink Spots, Patti Page and Johnny Ray. Combination albums blend Chubby Checker and Gary Bonds, the Platters and Little Anthony, the Four Aces, Lads and Preps and the Coasters, the Crewcuts and the Chiffons.

There are single albums covering chronological pop hits of the '50s and '60s. There are four individual albums melding comedy songs, one of which is western-oriented.

Country entries are especially strong. Even country gospel is included with two albums. There are three trucking specials. Individual country acts featured on an entire album include: Kitty Wells, Faron Young, David Houston, Dolly Parton, Kitty Wells, Red Sovine and Del Reeves share a side in each of two other releases. Top past rustic hits are featured in 11 other albums.

Fidelity is excellent throughout. Albums are well-tracked and timed for easy radio play.

Sherman expects to produce about 15 new albums to the evergreen series yearly.

Blackmon Wants $2 Mil In Damages

LOS ANGELES—Larry Blackmon wants $2 million in compensatory damages from Sanford R. Ross of New York City in a Superior Court action filed here.

The plaintiff, leader of the group Cameo, alleges Ross improperly advised the act as attorney and also failed to properly perform for the group as personal manager.

The complaint contends handling both tasks was a conflict of interests and that Ross at times acted as a talent agent for the group, a task for which be was not licensed in California.

Ross, who negotiated a Casablanca recording binder and extension for Cameo, allegedly received 10% of the gross amounts earned by Cameo for his legal services from 1975 through 1978. In 1976, the suit claims Ross suggested he also become personal manager for which the defendant received an additional 20% of gross.

Blackmon claims Ross mismanaged the group's funds and kept the plaintiff in a subservient financial condition.

RIAA Certified Records

Platinum LPs

Pat Benatar "Crimes Of Passion" on Chrysalis. Disk is her first platinum LP.

Closeup

Carlene Carter: The shape of things to come.

CARLENE CARTER—Musical Shapes, Warner Bros. BSK3465. Produced by Nick Lowe.

"Musical Shapes" is an example of what happens when British new wave meets up with Nashville country and finds happiness reincarnated as rockabilly.

It wouldn't be accurate to call this album simplistic—it isn't, really but there's an appealing lack of complexity in both instrumentation and mix that's almost unheard of in these days of multi-track paradise.

So what if the album sounds like it was recorded back in the '60s in someone's garage with wonderfully primitive English drumbeats anchoring the tracks? So what if the vocals sound like they were cut in the living room in the midst of a spontaneous jam session? That's all part of the live energy that's responsible for this album's unaffected and disarming honesty.

Vocally, Carter is a fascinating amalgamation of tough-guy posturings and little-girl vulnerability. She's got her heart on her sleeve and determined not to show it. As a result, whether she's ripping through a self-penned rave-up like "Cry," a brashly arrogant "I'm So Cool," or a puckish, punkish version of "Ring Of Fire," Carter's emotions are thinly veiled beneath her surface swaggerings.

The most positive point about "Musical Shapes" is what it says about Carter's development as an artist and songwriter. Her personal stamp is on every cut, the very few tunes she didn't write or cowrite herself, she and Lowe still manage to twist into distinctly compelling performances.

Lowe, as producer, smartly sidesteps the slickish overarranging that flawed parts of Carter's first two LPs, giving her plenty of freedom to romp and stomp with gutsy abandon. She's backed up by a tight nucleus of British and American rockers, including Rockpile stalwarts Dave Edmunds whose vocal contributions here are ideally matched to Carter's own vocal timbre—Billy Bremner, Terry Williams and Lowe. Also on hand are Johnny Ciambotti, Sean Hopper, Kevin Wells, Bob Andrews, Roger Rettick and Doobie Brother member John McFee.

The album has elements of rockabilly's streetwise roots with today's modern English sound thrown in around her own country heritage. Carter is a straightforward, nongimmicky singer who delivers her vocals in clipped hard-edged barrages, but can also turn around and produce a masterpiece of control such as "Too Proud" which shows a completely different side of her artistry.

There are many high spots in this 12-song album, with its integral mix of humor and honesty. "Musical Shapes" is a perfect canvas for Carter—her spunky hard-as-nails "I'm So Cool," the eerie mountain-tinged "Appalachian Eyes" with its Indian-chant percussion, the funny and accurate ballad, "To Drunk (Too Remember)," the soft acoustic outlaw country "Bandit Of Love," "Cry," the high-stepping "That Very First Kiss" like a blast out of the past.

On "Baby Ride Easy," a tongue-in-cheek number deftly underplayed, Edmunds blends his distinctly English accent with Carter's more dry, strident country inflections in a duet arrangement that's a genuine treat. The wryness of the lyrics adds to the song's effectivenss: *"If your lovin' is good, and your cookin' ain't greasy/We'll chuck the chuckwagon and we'll ride a-way."* A gentle spoof that's a gem.

The basic unpretentiousness of this project works in a way that walls of superfluous sound never could with Carter. And by the time she's wrung the emotion from the last note of "Too Proud," working against a powerful guitar lead, one thing is obvious. "Musical Shapes" says a whole lot more about where this artist is going than about where she's been. **KIP KIRBY**

BOSTON ORCH. ROYALTY BOUT

NEW YORK—The Boston Symphony Orchestra Inc. is demanding royalty payment of $38,713.38 in an action in U.S. District Court here against Midsong International Records.

The plaintiff contends a breach of the contract entered into with Midsong for the production of an album by the late Arthur Fiedler and the Boston Pops Orchestra. The album, "Saturday Night Fiddler," was marketed by Midsong shortly after the death of the famed maestro last year.

The plaintiff alleges that Midsong failed and refused to pay royalties due based on a contract entered into in November 1978, and in addition to the claimed royalties it also seeks interest on the sum and an accounting for all monies received on the project by the defendant.

Christmas 1980

122 Christmas hits and seasonal songs in our Christmas Programming package. Available only to radio stations in mono or stereo. 25 Hz toning optional.

"THE MUSIC DIRECTOR" PROGRAMMING SERVICE
Box 106 Indian Orchard, Massachusetts 01151 · 413-783-4626

Billboard's® Top Album Picks™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

Survey For Week Ending 11/15/80

Number of LP's reviewed this week **43** Last week **40**

Spotlight

NEIL DIAMOND—The Jazz Singer (Original Songs From The Motion Picture), Capitol SWAV12120. Produced by Bob Gaudio. Diamond makes his acting debut in this contemporized remake of the classic film which will open in time for Christmas If the film is as strong as the material here it will have the potential of making Diamond a bigger star than he already is The material is balanced between poignant ballads and more uptempo material, each delivered in Diamond's masculine vocal style Most of the songs are lushly arranged with superior instrumental work by Diamond's band consisting of delicate keyboards, guitars, bass, percussion and synthesizer The first single, "Love On The Rocks," is one of Diamond's more powerful vocal readings while "America" "Hello Again," and "You Baby," all portray the singer in best form

Best cuts: "Love On The Rocks" "You Baby," "Summerlove," "Amazed And Confused," "America"

Pop

BOZ SCAGGS—Hits!, Various producers Columbia FC36841. For the most part this is a predictable rundown of Scaggs' best known tracks though there are a couple of surprises An excellent, previously unreleased track, "Miss Sun," is included as is the swirling ballad, "You Can Have Me Anytime" which was not a hit The rest is a solid compendium of Scaggs' pop cum r&b style There are the uptempo rockers, such as "Lido Shuffle" and "Breakdown Dead Ahead" plus the cool ballads, such as "Look What You've Done To Me" from "Urban Cowboy" Though there are no moments from Scaggs' early career (the oldest track included is "Dinah Flo" from 1972), this should satisfy most consumers who didn't become aware of Scaggs until 1976

Best cuts: "Miss Sun," "We're All Alone," "Breakdown Dead Ahead," "You Can Have Me Anytime" "Dinah Flo"

NEIL YOUNG—Hawks & Doves, Reprise 2297 (WB). Produced by David Briggs, Tim Mulligan, Neil Young. Each Neil Young release brings its own surprises as one never knows what to fully expect Side one is probably the mellowest, most laidback side of music Young has produced Though all four cuts on the side are ballads cushioned by acoustic guitar, the songs are evocative penetrating and highly lyrical The pace intensifies to a degree on side two although nothing here packs the instrumental rock wallop of Young's more rock oriented material Incorporating fiddle, harmonica, steel and dobro, much of the second side is underlined by a country flavor

Best cuts: "Lost In Space," "Coastline," "Union Man," "Captain Kennedy"

RUPERT HOLMES—Adventure, MCA5129. Produced by Rupert Holmes. Holmes' new album, following "Partners In Crime," which spurred two top 10 singles, "Escape (The Pina Colada Song)" and "Him," follows in the same adult contemporary pop style of the first The tunes are mainly easy rockers with a few more uptempo numbers such as "Blackjack" and "Crowd Pleaser" mixed in Holmes lyrically weaves his tales into a melodic musical background highlighted by synthesized orchestral sounds, as on the title track, "Adventure" His intimate vocal style enhances the nature and impact of his lyrics, drawing the listener in He may not be breaking any new ground here, but he has come up with a bunch of pleasing tunes that should go over well

Best cuts: "Morning Man," "Adventure" "Blackjack"

THE CLASH—Black Market Clash, Epic 4E36846. Various producers. The Clash has always been a band devoted to giving its fans their money's worth This new release, a 10 inch nu disk EP, is no exception With nine songs overall, and about 17 minutes of music to a side, this disk contains as much music as most LPs Considering that the music is performed by what many consider to be the best rock band in the world, here is a true bargain The first side contains previously unreleased in the U.S. Clash oldies On the second side the four man band presents three new songs showing its considerable progress and development

Best cuts: "Bankrobber," "Justice Tonight" "Armagideon Time," "City Of The Dead," "Time Is Tight"

HIROSHIMA—Odori, Arista AL9541. Produced by Wayne Henderson. The last set by this nine piece outfit found an audience with pop listeners as well as with the jazz fans which have formed the base of Hiroshima's support With this release of which a translation of the title means dance Hiroshima builds upon a pop sound without losing any of its jazz acumen Johnny Mori's oriental percussion work and June Kuramoto's koto and shamisen work gives all the tracks an atmosphere which other acts working in the jazz fusion genre don't achieve This set is evenly divided between instrumentals and vocals songs which allows for vocalists Jess Acuna and Teri Kusumoto to shine

Best cuts: "Warriors," "Cruisin' Town," "Shinto," "Odori," "Winds Of Change"

ROCKPILE—Seconds Of Pleasure, Columbia JC36886. No producer listed. It's hard to believe but this is Rockpile's first album The group—consisting of British veteran musicians Dave Edmunds and Nick Lowe—has toured constantly since 1977 and this four piece act has assisted on each others solo outings However, this is the first true Rockpile effort and it is a winner The late 1950s and mid 1960s influences, which made Lowe's "Cruel To Be Kind" such a pleasant surprise last year, can be heard here in the harmonies and smooth melodies Also included is a four cut EP which has Lowe and Edmunds' versions of selected Everly Brothers' hits a group which sonically is a precursor to Rockpile

Best cuts: "Teacher, Teacher," "Heart" "When Will I Be Loved" "Pet You And Hold You" "Oh What A Thrill"

BETTE MIDLER—Divine Madness, Atlantic SD16022. Produced by Michael Ritchie. This soundtrack recording from the film of the same name that features Midler in concert proves her once again to be a first rate vocalist She can really belt out a song when she wants to, as on Bob Seger's "Fire Down Below," and also shine on slower tunes like the ballad "My Mother's Eyes" She adeptly covers tunes by prominent artists like Bruce Springsteen ("E Street Shuffle") Mick Jagger and Keith Richards ("You Can't Always Get What You Want") and Bob Dylan ("I Shall Be Released"), adding her own unique interpretations that prove to be better than some of the originals The Divine Miss M really is a gutsy, charismatic singer who has the ability to capture the listener's attention and keep it Midler's on a [illegible]

Best cuts: "Paradise," "You Can't Always Get What You Want"/I Shall Be Released" "Fire Down Below"

THIN LIZZY—Chinatown, BSK3496. Produced by Thin Lizzy, Kit Woolven. One of the few critically acclaimed hard rock bands, this Irish quartet has a huge following but has had trouble breaking through here This set of nine songs breaks no new ground for the group but it is a commanding restatement of Thin Lizzy elements gutsy dual guitar solos Phil Lynott's deep vocals and goodtime party lyrics tempered with political responsibilities Most of the tunes are melodically uptempo though "Didn't I" proves Thin Lizzy is capable to working in something other than a hard rock mode

Best cuts: "We Will Be Strong," "Genocide," "Chinatown," "Didn't I"

Country

MEL TILLIS—Southern Rain, Elektra 6E310. Produced by Jimmy Bowen. Whether it's a result of better and more memorable material stronger arrangements or his own vocal performance, Tillis suddenly sounds like a newly inspired artist on this album Bowen has drawn on the talents of a diversified group of Nashville writers and the skills of superior session players to come up with an imaginative and refreshingly compelling backdrop for Tillis While daughter Pam Tillis' soul scorching background vocals are noticeably absent, there are enough other fine performers on hand to fill in, this LP ought to have powerful impact on Tillis' career All songs are standouts

Best cuts: "Southern Rain," "Louisiana Lonely," "One Night Fever," "Time Has Treated You Well" "Sweet Desire"

First Time Around

JOEY WILSON—Going Up, Modern MR38130 (Atco). Produced by Jimmy Destri. This debut disk by the Philadelphia singer songwriter is also the premiere release of the new Modern Records label The LP in an intriguing combination of hard and soft rock sounds, which should make it a natural for AOR radio Neither mainstream nor new wave Wilson plots his own musical course The combination of hard rockers and softer songs reveals a profound understanding of pop nuances Ably produced by Blondie's Jimmy Destri the LP has a full and well textured sound which bolsters Wilson's everyman vocals

Best cuts: "Underground," "If You Want My Love" "Hold On Girl" "Call Off Your Dogs"

THE REDDINGS—The Awakening, Believe In A Dream JZ36875 (CBS). Produced by Russell Timmons, Nick Mann. Group comprises two sons of the late Otis Redding plus one cousin, whose urgent, chant like vocals and finger popping instrumentation (bass, guitar, drums) are highly reminiscent of Kool & The Gang Indeed the first single off this LP, "Remote Control," is more than a little like "Ladies Night" On other cuts, the trio demonstrates more originality particularly on a couple of ballads, "Come In Out The Rain" and "Lady Be My Lovesong" Another highspot is the instrumental title track, featuring Dexter Redding's fluid bass work and Mark Locket's forceful drums

Best cuts: those cited

ANNIE McGOWAN—Rattlesnakes And Rusty Water, Rattlesnake RR1010. Produced by Buddy Blackmon/Annie McGowan. Like a breath of country air, McGowan breezes through this refreshing medley of grass roots tales Her rich, earthy tones swell with warmth on a wealth of original material, complete with strong lyrical content The bluegrass/country tone of the package is set by such colorful instrumentation as "brushes on top of TV" and "rattlesnake rattler" Charlie McCoy, Roy Husky and John Hartford lead a host of expert musicians

Best cuts: "Goodbye To A River," "Good Ole Country Music," "Tellico Plains," "Carolina Blue" and "Rattlesnake Mama"

Billboard's Recommended LPs

pop

LONG JOHN BALDRY, EMI America SW17038. Produced by Stacy Heydon. Baldry reappears every so often with a collection of blue eyed funk that rings true, as it should since he's one of the original British bluesmen His distinctive bass vocals and flair for picking excellent musicians helps put the song across, and while his approach to r&b is modern the arrangements don't always fit the mood of the song **Best cut:** "(Walk Me Out In The) Morning Dew"

MAX WEBSTER—Universal Juveniles, Mercury SRM13855. Produced by Jack Richardson. Even guitarist/vocalist Kim Mitchell's comic cover poses in a tight yellow jumpsuit can't enliven this collection of straightahead heavy metal tunes The trio's thundering sonic attack needs an infusion of melodic inventiveness to work **Best cuts:** "April In Toledo," "Blue River" "Liquor Shine"

THE POWDER BLUES—Uncut, Liberty LT1078 Produced by Tom Lavin. This powder is of the sugary variety the Canadian octet makes its blues smooth and readily palatable Basic upbeat blues tunes are offered, augmented by a three man horn section Unfortunately when you dispose of the grittiness and the feeling of the blues you often lose the magic in the music as well There's smoke here, but little fire **Best cuts:** "Boppin With The Blues," "Hear That Guitar Ring," "Just A Little"

SHORT STUFF—Talk Is Cheap, Third Coast TC2208. Produced by Sam Lynn. This no frills five man band from Wisconsin plays solid and warm blues/rock Led by harmonica player/vocalist Jim Liban and keyboardist/singer Junior Brantely this band does not try to reach for the sky Instead it stays funky and gritty, and close to its musical roots If nothing else this is a bar band supreme **Best cuts:** "Talk Is Cheap," "Since I Met You Baby," "High School Confidential"

ORIGINAL CAST—Scrambled Feet, DRG 6105 Produced by Jimmy Wisner. The revue has been playing at New York's Village Gate since June of 1979 It's mostly a genial satire on making it in show business a sort of "Chorus Line" without the heartache The songs by John Driver & Jeffrey Haddow aren't cut out of durable cloth, but they make their point with youthful zest No it's not Rodgers & Hart, Berlin or Dietz & Schwartz who wrote for great reviews Maybe next time **Best cuts.** "Makin The Rounds" "Love In The Wings" and "Have You Ever Been On Stage?"

CLIMAX BLUES BAND—Flying The Flag, Warner Bros. BSK3493 Produced by John Ryan. A perennial progressive rock favorite this quartet continues to produce top quality music even though it has had only one hit ("Couldn't Get It Right") in its long career the album is divided between standard hard rockers and McCartney styled pop numbers Despite this split personality, all cuts are intensely commercial Colin Cooper's emotional sax work on "Dance The Night Away" is one of the highlights in this collection **Best cuts:** "Gotta Have More Love," "Dance The Night Away," "Money Talkin'," "I Love You"

CITY BOY—Heads Are Rolling, Atlantic SD19285 Produced by Tim Friese-Greene, City Boy. City Boy's finely crafted progressive pop rock has gone virtually unnoticed for several albums now but this one has enough choice cuts to perhaps turn the tide Soaring harmonies and memorable hooks are combined with sharp playing to make these 11 tracks attractive to AOR and Top 40 consumers The band has a good sense of humor "Speechless," "You're Leaving Me" and "Life On The Balcony" are effective ballads **Best cuts:** "Change In The Weather," "Heads Are Rolling," "Domino" "Life On The Balcony"

IAN MATTHEWS—Spot Of Interference, RSO 13092. Produced by Sandy Roberton. Matthews' first for the label is sprightly pop rock though the underpinnings of folk rock background come through occasionally His vocals still possess that high, winsome quality which first propelled him to popularity a decade ago with "Woodstock" He is backed on this effort by a solid quintet which has its rock n roll chops down well All songs could appeal to a wide cross section of listeners **Best cuts:** "I Survived The Seventies" "No Time At All," "For The Lonely Hunter" "Driftwood From Disaster"

EMERSON, LAKE & PALMER—The Best Of, Atlantic SD19283. Produced by Greg Lake. Few bands symbolized the early 1970's progressive rock era more fully than this one All of this trio's best moments are preserved in all their sonically overwhelming glory Keith Emerson's keyboard work still sounds as feisty today as it did nearly a decade ago While ELP fans probably have all these cuts (there are no previously unreleased tracks here) this serves as a good introductory package to those curious about the progressive rock era **Best cuts:** "Still You Turn Me On" "Lucky Man" "Hoedown" "Fanfare For The Common Man"

JIMMY CLIFF—I Am The Living, MCA5153. Produced by Jimmy Cliff, Oneness. Ever since his starring role in "The Harder They Come" eight years ago Cliff has maintained a strong cult following in this country However, this LP is not the kind of hardcore reggae which so many here have found impenetrable This is commercial without losing the bite of the lesser commercial reggae Tom Scott's saxophone work enlivens the already excellent "Morning Train" Singers Deniece Williams and Cheryl Lynn offer strong support on a couple of tracks Pitch to those who find themselves intrigued by Stevie Wonder's hit reggae single **Best cuts:** "Morning Train," "I Am The Living" "Gone Clear," "Another Summer"

THE ROCHES—Nurds, Warner Bros. BSK3475. Produced by Roy Halee. The three Roche sisters are not an act for everyone but they do have a well deserved and devoted audience There is something both slightly cock eyed and totally feminine in the Roche Songs Whether they are done folkie, rocky or a cappella, their charm remains consistent throughout Also the vocal harmonies and arrangements of the Roches are unique They are so clear and good that when one or the other goes off key you know it's for the comic effect **Best cuts:** "Nurds," "It's A Band For Me" "Factory Girl" "The Death Of Suzzy Roche"

TYGERS OF PAN TANG—Wild Cat, MCA 3270. Produced by Chris Tsangarides. The heavy metal revival in Britain has produced many bands which have done quite well here such as Def Leppard and Whitesnake Despite its strange moniker Tygers Of Pan Tang play rather standard heavy metal which goes down well with so many audiences Robb Weir's guitars are given a lot of room to squeal and Jess Cox's vocals have that certain amount of bravado which is peculiar to this genre There are no slow bluesy songs here All are frenzied and uptempo **Best cuts:** "Euthanasia" "Insanity," "Money" "Badger Badger"

JACK BRUCE AND FRIENDS—I've Always Wanted To Do This, Epic JE 36827. Produced by Jack Bruce. The "friends" on this album are such noted musicians as guitarist Clem Clempson percussionist Billy Cobham keyboards player David Sancious Bruce was one of the members of the legendary Cream Oddly though, despite the personnel the music is rather laid back pop r&b The only exceptions are the bluesy "Out To Lunch," jazz "Bird Alone" and experimental "Mickey The Fiddler" There are several possibilities for a hit single as nearly all the songs are short with good hooks **Best cuts:** "Hit And Run" "Bird Alone" "Facelift 318," "Wind And The Sea"

STEEL PULSE—Reggae Fever, Mango MLPS9613 (Island). Produced by Geoffrey Chung This six man reggae group has found a happy mean between its uncompromising Rasta beliefs and the demands of pop music The LP, which contains a bonus 33 r.p.m. single, showcases the group's talent for ensemble performance Each man here contributes an equal share to the music which stays true to the band's cultural concerns and maintains that unique reggae lilt Yet it is not out of bounds for Top 40 **Best cuts:** "Drug Squad," "Shining," "Burning Flame," "Higher Than High"

country

MOE BANDY—Following The Feeling, Columbia JC36789. Produced by Ray Baker. Straight down the country line production and instrumentation back Bandy in this set of country love songs Guitars are upfront and lend considerable support as does the voice of Judy Bailey on two of the better cuts **Best cuts:** "Following The Feeling," "Would You Mind If I Just Call You Julie" "Mexico Winter"

EARL THOMAS CONLEY—Blue Pearl, Sunbird 50105. Produced by Nelson Larkin, Dick Heard. Why this artist hasn't had an album before now remains a mystery because he's a strong country talent and songwriter and his singles have

(Continued on page 93)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality Albums receiving a three star rating are not listed Review editor: Ed Harrison, reviewers: Dave Dexter Jr., Kip Kirby, Roman Kozak, Ira Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams

WE ARE PLEASED TO ANNOUNCE THE FORMATION OF PLAIN GREAT ENTERTAINMENT CORPORATION,*

ENCOMPASSING THE FIELDS OF:
MOTION PICTURES & TELEVISION
MUSIC PUBLISHING
RECORD PRODUCTION
TALENT MANAGEMENT

ROBERT H. BECKER • PRESIDENT
HOD DAVID SCHUDSON • MUSIC
RON HENRY • MANAGEMENT

We're

PLAIN GREAT

PLAIN GREAT ENTERTAINMENT CORPORATION
6525 SUNSET BOULEVARD, SUITE 8
HOLLYWOOD, CALIFORNIA 90028
(213) 469-3936

*A Division of Great Plains Corporation, Wichita, Kansas

Norman Winter/Associates Public Relations 6255 Sunset Blvd., Suite 714, Los Angeles, CA 90028, (213) 462-[illegible]

ANDY GIBB'S GREATEST HITS

RX-1-3091

Includes These All Time Smash Hits...

I Just Want To Be Your Everything

(Love Is) Thicker Than Water

Shadow Dancing

An Everlasting Love

(Our Love) Don't Throw It All Away

After Dark

Desire

ALSO INCLUDES THREE NEW ANDY GIBB HITS:

Me (Without You)

Will You Love Me Tomorrow
(DUET WITH PAT ARNOLD)

And The New Single "TIME IS TIME"

RS-1059

Produced by Barry Gibb, Karl Richardson and Albhy Galuten for Karlbhy Productions and Barry Gibb Productions by Arrangement with the Robert Stigwood Organization

RSO Records, Inc.

Billboard's Top Single Picks

Survey For Week Ending 11/15/80

Number of singles reviewed this week **97** Last week **90**

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

Pop

BLONDIE—The Tide Is High (3:50); producer Mike Chapman, writer Duke Raid, publisher B&C ASCAP Chrysalis CHS 2465 Initial single from Blondie's forthcoming LP is a radical departure in the group's sound Deborah Harry's rather restrained vocal is pitted against a reggaa backdrop The instrumental break is catchy whila the track sways to a lyrical beat

EARTH, WIND & FIRE—You. (3:56); *producer Maurice* White, writers M White, D Foster, B Russell Taken, publishers Saggire/Rutland Road/Almo, ASCAP Foster Frees/Irving BMI ARC/Columbia 1111407 A smooth ballad with lush strings and a tight production that make it appealing This is the second single from the group s new "Faces LP

ARETHA FRANKLIN—United Together (3:56); producer Chuck Jackson, writers Chuck Jackson, Phil Perry publishers Jays/Baby Love Chappell, Phivin ASCAP Arista AS0569 Franklin is back in top form on this dynamic ballad that showcases the marvelous range of her vocals The lush orchestration builds to a climax as does Aretha's vocal

ANDY GIBB—Time Is Time (3:31); producers Barry Gibb Karl Richardson, Albhy Galuten, writers A Gibb, B Gibb, publishers Stigwood, BMI RS1059 Although contained on Gibbs "Greatest Hits" LP this is a new song that is one of the singer's better efforts Gibb's vocal compliments the mid tempo orchestration and effectively utilizes harmony vocals

DOLLY PARTON—9 To 5 (2:42); producer Gregg Perry, writer Dolly Parton, pablishers Velvet Apple/Fox Fantare, BMI RCA JH12133 A frenetic keyboard and horn intro pave the way for Parton's twely performance Clevar production—*including typewriter sounds—emphasizes* the 9 to 5 daily workgrind theme of the title song for the forthcoming Parton movie of the same name It's a strong pop arrangement but Parton s popularity should result in spillover activity on the country and adult contemporary charts

recommended

ABBA—The Winner Takes It All (4:20); producers Benny Anderson Bjorn Ulvaeus, writers Benny Andersson, Bjorn Ulvaeus, publishers Artwork/Polar, ASCAP, Atlantic 37222

LARSEN-FEITEN BAND—She's Not In Love (4:35); producer Tommy Lipuma, writers Buzz Feiten, Mike Sembello, publisher Buzz Feiten, BMI Warner Bros WBS49616

PURE PRAIRIE LEAGUE—I Can't Stop The Feelin' (3:36); producer John Ryan, writers D Flower, J Sanderfur, publisher Fifty Grand, BMI Casablanca NB2319

ROSSINGTON COLLINS BAND—Getaway (3:29); producers Gary Rossington, Allen Collins, Barry Harwood, writers Billy Powell, Dale Krantz, Barry Harwood, publisher Moonpie BMI MCA51023

OAVID BOWIE—Fashion (3:23); producers David Buwia Tony Visconti writer Uavid Bowie, publisher Bewlay Bros/Fleur BMI RCA JH12134

AMY HOLLAND—Here In Tha Light (3:27); producers Michaal McDonald *Patrick Henderson, writers M McDonald,* P Henderson, publisher Genevieve/April, Monosteri, ASCAP Capital P4892

PAUL McCRANE—Dogs In The Yard (3:06); producer Michael Gore, writers D Bugatti, F Musker publisher Blackwood, BMI, RS 1057

SPINNERS—I Just Want To Fall In Love (3:52); producers Michael *Zager* writers Wilkam Halcher Oanny Dmar, Rickie Ross, publishers Hattress Music, Spinnars Music Vocal Co., BMI Atlantic 3765

3-D—Blind Love (3:41); producers Bob Tischler 3 D, writer K Ginsberg, publisher Centerfold, BMI Polydor PD2134

HILLY MICHAELS—Shake It And Dance (3.06); producer Roy Thomas Baker, writers Hilly Michaels, Morgan Walker, publishers Chewable/Chappell, ASCAP Warner Bros WBS 49618

DAK—Set The Night On Fire (3:47); producer Rick Hall, writers Jeff Silbar Van Stephenson, publishers Bobby Goldsboro, ASCAP, House of Gold Mercury 76087

DELBERT McCLINTON—Giving It Up For Your Love (3:27); producers Barry Beckell Muscle Shoals Rhythm Section writer Jerry Williams, publishars Blackwood/Urge, BMI Capitol P4948

SKY—Toccata (4:33); producers Sky, Tony Clarh Haydn Bendall, writer Kevin Peek Kind, publishers Sky Writing/United Artist Arista AS0568

BETSY KASKE—Gimme Some Kind Of Sign (3:29); producer Stephen Powers writer Branton Wood, publisher Big Shot, ASCAP Mountain Railroad MR 106

Soul

PARLIAMENT—Agony Of DeFeet (4:25); producers George Clinton, Ron Danbar, writers R Dunbar, O Sterling, D Clinton, publisher Malbiz, BMI Casablanca NB2317 From a forthcoming album, this is more of P Funk's inspired silliness Aside from the usual bizarre lyrics, this has a good dance rhythm

TWENNYNINE WITH LENNY WHITE—Kid StuN (3:50); producers Larry Ounn Lenny White writers Lenny White, Denzil A Miller Jr John "Skip" Anderson, Eddie Martinez, publisher Mchoma BMI Elektra E47043 Like his hit, "Peanut Bulter," this is a comically funky dance number Good guitar and piano work are a highlight

recommended

MTUME—So You Wanna Be A Star (3:50); producers James Mtume Reggie Lucas, writers J Mtume, R Lucas B Fearrington publisher not listed Epic 1950952

CARRIE LUCAS—Career Girl (3:28); producer Leon Sylvers III, writers J Callo, C Lucas, N Beard publishar Spectrum VII/Carrifc/Mykinda ASCAP Solar JH12143

CHOCOLATE MILK—I'm Your Nadio (3:41); producers George Tobin, writer G Goetzman, M Piccirillo, publisher Chardax, BMI RCA JH12135

SNYY—*Here's To You* (3:40); *producers* Randy Muller, Solomon Roberts Jr writer Randy Muller, publisher One To One, ASCAP Salsoul 572132

ENCHANTMENT—Settin' It Dut (3:56); producers Don Davis, writers Trenita Womack, Belita Woods, William Wooten, publisher Groovesville, BMI RCA JH12112

THE DAZZ BANO—Shake It Up (3:40); producer Dazz Band, *writers* M *Calhoun, B Harris, publisher Jazzy Autumn/* Three Go ASCAP Motown M1500F

CUT GLASS FEATURING ONTHEIA BANNES, MILONED VANEY—Nising Cost Of Lova (3:04); producers Jeffray Parsons, Jeffrey Steinberg, writers Z Grey, B Martin, L R Hanks, publishers Irving/Medad BMI 20th Century Fox TC2467

MELBA MOORE—Rest Inside My Love (3:45); *producers* Bruce Hawes Victor Carstarphen, writers R G Massey L Hanks, J Buller, publisher Eptember/Jahmilla ASCAP Epic 1950954

THE NOBLES—Jealousy (3:58); producers Oanny Weiss, Corky Abdo, writer Wendelt Noble, publisher Camex, BMI Vanguard VSD35222A

Country

MOE BANOY & JUOY BAILEY—Following The Feeling (2:54); producer Ray Baker, writer C Craig, publisher Screen Gems EMI, BMI Columbia 1111395 Bandy's voice lends itself to duet situations, and the addition of Bailey here is a welcome one Fiddles enjoy center spotlight throughout, vocals by both arists are in the real country tradition

GAIL DAVIES—I'll Be There (If You Ever Want Me) (2:18); producer Gail Oavies, writers Rusty Gabbard/Ray Price, publisher Ernest Tubb, BMI Warner Bros 49592 Davies, *with bar producer's cap firmly in place, turns* back the pages of time for this popular Texas swing tune It s a variation from her previous cuts, and relies heavily on fiddles, steel guitar and percussion for its emphasis

ATLANTA RHYTHM SECTION—Silver Eagle (3:51); producar Buddy Buie, writers B Buie/J Cobb, publishers Eulaula/James Cobb, BMI Polydor PO2142 Normally not a group seen on country charts, this time out the Rhythm Section has come up with a beautiful flowing country/rock ballad perfect for country playlists It s got a Jimmy Buffett/Bellamy Brothers feel, with soft harmonies and plenty of pedal steel

MEL McDANIEL—Countryfied (2:35); producer Larry Rogers, writers D Hogan R Scaife publisher Partner, BMI Capitol P4949 Country lyrics, instrumentation and vocalizing insure that this song remains true to its title McDaniel s steady vocal performance is aided by background voices and abetted by on the mark production Guitars harmonica bass and a fiddle spice the instrumental track

country

FREO KNOBLOCK AND SUSAN ANTON—Killin' Tima (3:34); producer James Stroud writers Jeff Harrington/Jeff Pennig publisher Flowering Stone, ASCAP Scotti Brothers SB609

SAMMI SMITH—I Just Want To Be With You (3:05); producers Phil Baugh/Buddy Emmons, writer Roger Murrah, publishers Magic Castle/Blackwood, BMI Sound Factory SF425

GEDRGE BUNNS—*Using Things* And *Loving People* (3:13); producer Jerry Kennedy writers Hal David/Archie P Jordan, publishers Casa David/Chess ASCAP Mercury 57039

NOGEN BOWLING—Yellow Pages (3:44); producer Walter Haynes writers Roger Bowling/George Nowak, publisher ATV, BMI NSD NS071

PAT BOONE—Colorado Country Morning (2:27); producer Ray Ruff, writers R Ouncan/J Cunningham publishers Mandina BMI/Glenwood, ASCAP Warner/Curb WBS49596

JOHN BOZEMAN—Baby Oon't Go (2:47); producer none listed writers Karla Bonoff/Kenny Edwards publishers Seagrape/Valgavind, BMI Pilot PR45105

LYNOA K. LANCE—Morning Sky (2:31); producers Bob Montgomery/Ron Dates, writer Oan Fogelberg, publisher Hickory Grove, ASCAP NSD NS064

OANNY WOOD—It Took Us All Night Ta Say Goodbye (3:10); producer Jim Vinenneau, writers Bob McDill/Wayland Holyfield, publishers Hall Clement/Maplehill/Vogue, BMI RCA JH12123

Adult Contemporary

recommended

PETER ALLEN—Fly Away (4:05); producer Oavid Foster, writers Peter Allen, Carole Bayer Sager, David Foster, publishers Irving, Woolnough, Unichappell, Begonia Melodies, Foster Frees, BMI A&M22885.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week, recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison

Billboard's Recommended LPs

• *Continued from page 90*

done well on the charts. This album is a sleeper that grows better with every turntable play The songs are excallent (Conley originals), arrangements are energelic and diversified and Conley's vocals have traces of George Jones style emotion which makes them highly listenable **Best cuts**: "Silent Treatment," "This Time I Hurt Her More (Than She Loves Me)," "Oreamin's All I Do" "Stranded On A Dead End Street"

GREATEST COUNTRY HITS OF THE 70's, VOLUME 2, Columbia JC36802. Various producers. Joe Stampley, Mickey Gilley, Tammy Wynette, Johnny Cash, Larry Gatlin and the Gatlin Brothers Band, Willie Nelson, Johnny Paycheck, Marty Robbins George Jones and Janie Friche join together for this delightful package All selections charted in the top 20 **Best cuts**: "(Ghost) Riders In The Sky," "Night Time Magic," "Another Lonely Song" "The Grand Tour" and "Remember Me (When The Candle Lights Are Gleaming)"

soul

GERALDINE HUNT—No Way, Prism PLP1006. Produced by Mike Pabon Austin. Hunt s "Can't Fake The Feeling" has been a chart topper in disco circles, and this album features more of the same snappy vocals, supported by a percolating rhythm section, swirling strings and punchy keyboards Highlights include the hook laden "No Way" the hypnotic "Could We" and the Motownesque "Glad I m In Love Again" **Best cuts**: Those listed

MFSB—Mysteries Of The World, TSOP JZ36405 (CBS). Various producers. The Philadalphia studio aggregation turns in a cool, calm and collected set of instrumentals, ranging from the jazz flavored "Manhattan Skyline" through the Mexican tinged "Old San Juan" to the chunky "Fortune Teller" (featuring some fine solo violin work by Don Ranaldo) Veteran session singer delivers lead vocals on one cut, the subtle "Tell Me Why" **Best cuts**: Those mentioned

THE CHI-LITES—Heavenly Body, Chi-Sound T619 (20th Century). Produced by Eugene Record. The reunion of this sophisticated Chicago group centers on lead vocalist and songwriter Eugene Record architect of their '70s hits like "Have You Seen Her" (updated on this album, to good effect) and "Oh Girl" The best tunes are billowing ballads such as "Heavenly Body" and "Round And Round," with flowing orchestrations and mellifluous harmonies Another highlight is the rhythmic "Love Shock" **Best cuts**: Those named

NHETTA HUGHES—Starpiece, Sutra SUS1001. Produced by Kenny Lehman. Remembered for her 1968 "Relight My Fire" album, Hughes is a self confident and soulful vocalist who can handle virtually any type of song On this disk, though, she's strongest on rock disco fusion outings like "Bodacious Woman" and the title track, in the vein of Donna Summer's "Bad Girls" style For variety's sake, also sample the Jamai*can flavored* "Treat Me *Right*" *and the melancholy* "Memories" **Best cuts**: Those cited

jazz

NORA EVANS—Don't Explain, Noreeva ST1215. Produced by William Wagner and Nora Evans. Evans is a New York native who now lives in Los Angeles, a practicing child psychologist *whose recent test single evoked strong enough reaction to* bring about this LP She's at her best on the old Billie Holiday "Explain" and "Little Girl Blue" with a splendid 10 piece band as backup Jack Quigley adeptly handles the charts and conducting chores **Best cuts**: Thosa cited

ROONEY FRANKLIN—Columbia IC36747. Prodaced by Thomas Washington, George Butler, Don Hahn. Franklin's third album for Columbia showcases his zesty piano style to good effect, especially on "Windy City" (a natural followup to "The Groove" earlier this year) and "In The Center," both up tempo tracks which feature snappy brass and solid rhythm work Elsewhera on this album, Franklin is in reflective mood, as on the melancholy "Awakening" and the melodic "Jackie" Another highspot? The perky "I Like The Music," featuring Seawind on horns **Best cuts**: Those mentioned

PHAROAH SANDERS—Journey To The One, Theresa TR108/109. Produced by Pharoah Sanders. This impeccably produced double album is full of jazz performances that should attract a wide audience because there is something here that transcends labels Superb playing by Sanders, Idris Muhammad, Joe Bonner Eddie Henderson John Hicks, Yoko Ito Gales, Claudette Allen and others **Best cuts**: All

NUMA BANO, Ovation OV1760. Produced by Non Steel. The Numa Band is a semi electrified Chicago combo that occasionally aims too much to be a fusion group instead of a straight jazz group It's jazz they do best The recording was made direct to 2 track digital, and the digital master then cut direct to disk, so the flavor of a live performance is well maintained No edits were made on the digital master The balance could be better, *however The electric bass and drums* are too heavy for the acoustic piano, trumpet and flugelhorn But the superiority of the digital technique is evident in the incredibly lifelite sounds of those acoustic instruments **Best cuts**: "Drift" "Spanish Eyes"

classical

BERG: VIOLIN CONCENTO; BARTOK: TWO NHAPSODIES—Meauhin, BBC Symphony, Boulez, Arabesque 8009. This is a meeting of two great interpretive talents and the sense of total involvement and concentration they supply is actually astonishing It s music making for which the word "genius" must be chosen Recommend this album as a foundation block in a 20th century music collection Also it not been available before *in* the *U S*

FNENCH FLUTE CONCERTOS—Galway, Noyal Philharmonic, Dutoit, RCA ARL1377. Contains sprightly [illegible] works by Ibert, Poulenc and Faure, each attractively [illegible] A delightful, virtuosic Concertino by [illegible] the standout track Good to see Galway [illegible] pop song arrangements and musical haiku and is leading his large dedicated following back into the classical mainstream

MOZART. PIANO SONATAS NOS. 12 & 13—Bilson, Nonesuch N78004. Tha fortepiano used in this recording is modeled after an instrument presumably played by Mozart, and it flavors the music in a way no modern piano can Its tone is sweeter and more delicata and it allows the performer to phrase with uncommon clarity Malcolm Bilson, a lecture recitalist, champions ardently for the fortepiano's use in Mozart and *Beethoven and results here argue the case quita* strongly Finely engineered

EPs

ROBIN LANE & THE CHARTBUSTERS—5 Live, Warner Bros. Mini 3495. Produced by Michael Golub. Five song EP was recorded live in Boston at the end of the group's summer tour This is fresh, uncompromising rock'n'roll delivered in a no frills straightahead approach with no overdubs or studio gimmickry The guitar work is especially noteworthy on "Lost My Mind" and "Shakin All Dvar" Included is the group's signature "When Things Go Wrong" **Best cuts**: Those mentioned

GANG OF FOUN—Warner Bros. Mini 3494. Prodaced by Gang Of Four. This British quartet s industrial dance music comes across here better than on its highly touted debut album These four previously unreleased tracks convay the band's radical ideology with a consistently winning beat Tha showcase track is the hypnotic "It s Her Factory" with its simple but ingenious use of harmonica **Best cuts**: "It s Har Factory," "[illegible]" "The Trains Don t Run On Time"

***THE NU CATS—Plastic Facts, Rhino NNPD903.* Produced by Larry Loe.** New wave quartet from Minneapolis delivers very catchy distinctive brand of rock that could hava wide appeal if more material is forthcoming They're young and pretty, and should make it **Best cuts**: "In The World All Alone," "I Was A Teenaga Shoplifter," "Busy Body."

Our Greatest Hits Make The Greatest Gifts!

On Columbia, Epic and Unlimited Gold Records and Tapes.

Give the gift of music.

FC 36841

One smash after another. From the great "Silk Degrees" singles like "Lowdown" and "Lido Shuffle" to the recent "Middle man" hits like "Breakdown Dead Ahead" and "Jojo." Also included are new songs like the Top-20 "Look What You've Done To Me" and Boz's current single, "Miss Sun."

JC 36861

The best of the best vocal group ever. Including their platinum single, "Kiss And Say Goodbye," their gold single, "Shining Star," and all their other super hits. Plus their new hit single, "I'll Never Find Another (Find Another Like You)."

FE 36889

This is a double album in every way! One record contains the original studio recordings of all the great Heart singles including "Magic Man," "Crazy On You" and "Barracuda." The other record is the first all-live Heart album. Featured are never before available concert performances.

ZZX 36957

Barry White as composer, arranger, producer and artist. Including the music of Love Unlimited and The Love Unlimited Orchestra, as well as his own greatest hits. Barry White does it all, and Barry White does it best.

CZX 36739

A specially-priced live two-record set featuring Loggins classics like "This Is It," "What A Fool Believes," "Celebrate Me Home," "I Believe In Love" and "Whenever I Call You 'Friend'." You'll also find a live version of Kenny's latest smash, "I'm Alright."

JC 36877

Many of the songs on this collection haven't been available for years. Now you can listen again to "Ain't No Sunshine," "Lean On Me" and "Grandma's Hands." Also featured are the great balladeer's recent hit songs like "Lovely Day" and "I Want To Spend The Night."

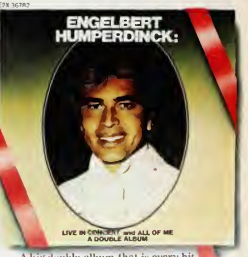
FC 36865

The first decade of Aerosmith. One album with the strength of seven. The best of Aerosmith from their seven gold and platinum albums. Including "Dream On," "Walk This Way," "Sweet Emotion" and "Same Old Song And Dance."

JC 36871

The last five years have been among the most rewarding in Johnny's recording career. This record features the finest moments from those years including his timeless duet with Deniece Williams, "Too Much, Too Little, Too Late."

EX 36782



A big double album that is every bit of Engelbert. Two sides recorded live and two sides of studio classics. Including "After The Lovin'," "Release Me," "The Last Waltz," "A Man Without Love," "Spanish Eyes," "Les Bicyclettes de Belsize" and all of your favorite Engelbert hits.

© 1980 CBS Inc.

Unlimited Gold Records is distributed by CBS Records. "Columbia," "Epic," are trademarks of CBS Inc.

Billboard HOT 100

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

* Chart Bound

ONE STEP CLOSER, Doobie Brothers, Warner Bros. 49622
TELL IT LIKE IT IS, Heart, Epic 19-50950

SEE TOP SINGLE PICKS REVIEWS, Page 83

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
☆ 1	2	7	LADY—Kenny Rogers (Lionel Richie Jr.), L. Richie Jr., Liberty 1380	B-3
2	1	11	WOMAN IN LOVE—Barbra Streisand (Barry Gibb, Albhy Galuten and Karl Richardson), B. Gibb, R. Gibb, Columbia 1-11364	CHA
☆ 3	5	9	THE WANDERER—Donna Summer (Giorgio Moroder & Pete Bellotte), G. Moroder, D. Summer, Geffen 49563 (Warner Bros.)	WBM
4	4	14	ANOTHER ONE BITES THE DUST—Queen ● (Queen), Deacon, Elektra 47031	CPP
☆ 5	6	11	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491	WBM
☆ 6	7	15	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	B-3
☆ 7	8	9	MASTER BLASTER—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54317 (Motown)	CPP
8	3	17	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Weil, Planet 47916 (Elektra)	CLM
☆ 9	14	8	MORE THAN I CAN SAY—Leo Sayer (Alan Tarney), Curtis, Allison, Warner Bros. 49565	WBM
☆ 10	32	3	STARTING OVER—John Lennon (John Lennon, Yoko Ono, Jack Douglas), J. Lennon, Geffen 49604 (Warner Bros.)	CPP
★ 11	12	10	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057	CLM/B-3
★ 12	13	8	LOVELY ONE—The Jacksons (The Jacksons), M. Jackson, R. Jackson, Epic 9-50938	WBM
☆ 13	18	8	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Spector, B. Mann, C. Weil, RCA 12103	CPP
★ 14	17	12	WHIP IT—Devo (Devo), M. Mothersbaugh, G.V. Casale, Warner Bros. 49550	CHA
15	15	9	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269	CPP/ALM
★ 16	19	7	HIT ME WITH YOUR BEST SHOT—Pat Benatar (Keith Olsen), E. Schwartz, Chrysalis 2464	CLM
☆ 17	23	3	LOVE ON THE ROCKS—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Capitol 4939	CLM
☆ 18	24	6	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580	WBM
★ 19	21	14	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	WBM
20	20	11	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351	CPP
☆ 21	30	2	HUNGRY HEART—Bruce Springsteen (Bruce Springsteen, Jon Landau, Steve Van Zandt), B. Springsteen, Columbia 11-11391	WBM
22	22	9	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra)	WBM
★ 23	25	15	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic)	WBM
★ 24	27	10	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholls, Polydor 2121	B-3
25	10	19	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494	WBM
26	26	8	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic)	CPP
27	9	11	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	WBM/ABP-BP
★ 28	31	8	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Norbert Putnam), E. Chase, R. Jacobson, W. Haberman, Epic 9-50931	CLM
☆ 29	43	3	GUILTY—Barbra Streisand & Barry Gibb (Barry Gibb, Albhy Galuten and Karl Richardson), B. Gibb, R. Gibb, M. Gibb, Columbia 11-11390	CHA
★ 30	34	10	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067	CPP
☆ 31	37	5	DEEP INSIDE MY HEART—Randy Meisner (Val Garay), R. Meisner, E. Kaz, Epic 9-50939	WBM
☆ 32	38	6	EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra)	WBM
33	11	16	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	WBM
★ 34	39	8	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury)	B-3
☆ 35	55	4	EVERY WOMAN IN THE WORLD—Air Supply (Robie Porter & Harry Maslin), D. Bugatti, F. Musker, Arista 0564	CHA
36	36	6	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379	ABP/BP
☆ 37	47	4	IT'S MY TURN—Diana Ross (Michael Masser), M. Masser, C. Bayer Sager, Motown 1496	CPP/CHA
★ 38	42	8	TURNING JAPANESE—The Vapors (Vic Coppersmith Heaven), D. Fenton, United Artists 1364	CPP
★ 39	41	10	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910	WBM
☆ 40	45	8	I BELIEVE IN YOU—Don Williams (Garth Fundis), R. Cook, S. Hogin, MCA 41304	B-3
☆ 41	50	4	DE DO DO DO, DE DA DA DA—The Police (The Police & Nigel Gray), Sting, A&M 2275	CHA
42	16	23	ALL OUT OF LOVE—Air Supply ● (Robie Porter), G. Russell, C. Davis, Arista 0520	CPP
☆ 43	48	4	ONE TRICK PONY—Paul Simon (Phil Ramone & Paul Simon), P. Simon, Warner Bros. 49601	WBM
☆ 44	54	3	SEQUEL—Harry Chapin (Howard & Ron Albert), H. Chapin, Boardwalk 8-5700 (CBS)	CLM
45	35	11	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lange), Young, Young, Johnson, Atlantic 3761	B-3
46	28	13	LOOK WHAT YOU'VE DONE TO ME—Boz Scaggs (Bill Schnee & David Foster), B. Scaggs & David Foster, Columbia 1-11349	WBM
47	29	19	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317	WBM
★ 48	58	4	SUDDENLY—Olivia Newton-John & Cliff Richard (John Farrar), J. Farrar, MCA 51007	CPP/ALM
49	49	6	WHO WERE YOU THINKIN' OF—The Doolittle Band (Louis Lofredo), J. Glaser, P. Gauvin, C. Pelletier, Columbia 1-11355	CLM
★ 50	59	4	CELEBRATION—Kool & The Gang (Eumir Deodato), R. Bell, Kool & The Gang, De-Lite 807 (Mercury)	CPP
51	33	11	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920	CPP/B-3
52	52	6	I COULD BE GOOD FOR YOU—707 (Norman Ratner), McFadden, McLarty, Casablanca 2280	
53	40	9	HOLD ON—Kansas (Kansas), K. Livgren, Kirshner 9-4291 (CBS)	ABP/BP
54	46	22	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	CPP
55	57	5	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305	
56	44	7	CRY LIKE A BABY—Kim Carnes (George Tobin), D. Penn, S. Oldham, EMI-America 8058	CPP
57	53	15	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	WBM
58	51	15	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	ABP/BP/B-3
★ 59	69	3	GIRLS CAN GET IT—Dr. Hook (Ron Haffkine), L. Pearl, Casablanca 2314	CPP
60	56	20	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505	CPP
61	61	5	LOVE X LOVE—George Benson (Quincy Jones), R. Temperton, Warner Bros. 49570	CPP
62	60	12	MIDNIGHT ROCKS—Al Stewart (Al Stewart & Chris Desmond), R. Stewart, P. White, Arista 0552	CLM
63	63	19	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	B-3
64	62	10	LIVE EVERY MINUTE—Ali Thomson (Ali Thomson & Jon Kelly), R. Thomson, A&M 2260	CPP/ALM
65	64	18	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005	ABP/BP/CPP
66	65	5	LET'S BE LOVERS AGAIN—Eddie Money with Valerie Carter (Ron Nevison), E. Money, J. Lyon, Columbia 1-11377	CPP/ALM
67	67	11	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039	WBM
★ 68	75	3	DON'T SAY NO—Billy Burnette (Barry Seidel), B. Burnette, Columbia 1-11380	
★ 69	77	13	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamond, B. Zero, Elektra 47006	
★ 70	78	5	BRITE EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157	
★ 71	80	2	TOGETHER—Tierra (Rudy Salas), K. Gamble, L. Huff, Boardwalk 8-5702 (CBS)	CLM
★ 72	81	2	COULD I BE DREAMING—Pointer Sisters (Richard Perry), A. Pointer, T. Lawrence, M. Henderson, Planet 47920 (Elektra)	
★ 73	84	2	STOP THIS GAME—Cheap Trick (George Martin), R. Zander, R. Nielsen, Epic 19-50942	CPP
☆ 74	87	2	HELP ME—Marcy Levy And Robin Gibb (Robin Gibb, Blue Weaver), R. Gibb, B. Weaver, RSO 1047	CHA
★ 75	85	2	MORNING MAN—Rupert Holmes (Rupert Holmes), R. Holmes, MCA 51019	WBM
76	76	4	WHEN WE GET MARRIED—Larry Graham (Larry Graham), D. Hogan, Warner Bros. 49851	
☆ 77	89	2	I LOVE A RAINY NIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47066	CPP
★ 78	86	2	BLUES POWER—Eric Clapton & His Band (Jon Astley), E. Clapton, L. Russell, RSO 1051	CPP/CHA
☆ 79	NEW ENTRY		TURN AND WALK AWAY—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2467	CPP
★ 80	90	2	HORIZONTAL BOP—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4951	WBM
★ 81	NEW ENTRY		THE TIDE IS HIGH—Blondie (Mike Chapman), D. Reid, Chrysalis 2465	
82	66	10	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300	CHA
83	70	4	SHERRY—Robert John (George Tobin), B. Gaudio, EMI-America 8061	
84	74	5	PRIVATE IDAHO—The B-52's (Rhett Davies & The B-52's), F. Schneider, R. Strickland, R. Wilson, C. Wilson, K. Pierson, Warner Bros. 49537	WBM
85	72	23	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	WBM
★ 86	NEW ENTRY		GOTTA HAVE MORE LOVE—Climax Blues Band (John Ryan), Gundry, Gundry, Silbar, Warner Bros. 49605	CPP
87	68	9	LET ME TALK—Earth, Wind & Fire (Maurice White), M. White, V. White, L. Dunn, R. McKay, R. Johnson, P. Bailey, ARC/Columbia 1-11366	CPP
88	73	15	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884	ABP/BP
★ 89	NEW ENTRY		REAL PEOPLE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3768	WBM
★ 90	NEW ENTRY		SHINE ON—L.T.D. (Bobby Martin), R. Kerr, J.L. Osborne, B. Osborne, A&M 2283	CPP/ALM
91	79	14	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921	WBM
92	NEW ENTRY		ROUGH BOYS—Pete Townshend (Chris Thomas), P. Townshend, Atco 7318 (Atlantic)	
93	71	13	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294	CLM
94	NEW ENTRY		REMOTE CONTROL—The Reddings (Russell Timmons, Rick Mann), R. Mann, D. Beard, C. Fortune, Believe In A Dream 9-5600 (CBS)	
95	82	14	WHO'LL BE THE FOOL TONIGHT—Larsen-Feiten Band (Tommy LiPuma), B. Feiten, Warner Bros. 49282	
96	83	9	HEROES—Commodores (James Anthony Carmichael & The Commodores), L. Richie, D. Jones, Motown 1495	CPP
97	88	5	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (Snuff Garrett), R. Levinson, MCA 51004	
98	98	7	MORE BOUNCE TO THE OUNCE—Zapp (Roger Troutman & Bootsy), R. Troutman, Warner Bros. 49534	
99	95	12	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Hirsch, P.I.R. 9-3107 (CBS)	CPP
100	91	16	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289	ABP/BP/B-3

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Almo Publications, A-R = Acuff-Rose, B-M = Belwin Mills, BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros Music.

HOT 100 A-Z–(Publisher-Licensee)

All Out Of Love (Carrera, BRM BMI/Riva PRS) 42
All Over The World (Jet/Enarl BMI) 100
Another One Bites The Dust (Queen/Beachwood BMI) 4
Brite Eyes (Out There Music ASCAP/Crealnel) 70
Blues Power (Sayhill/Casserole BMI) 78
Can't We Try (Stone Diamond BMI) 99
Celebration (Delightful/Fresh Start BMI) 50
[illegible]
Could [illegible]
Cry Like A Baby (Screen Gems [illegible] BMI) [illegible]
De Do Do Do, De Da Da Da (Virgin/Chappell ASCAP) 41
Deep Inside My Heart (Nebraska/United Artist Music ASCAP) 31
Don't Say No (Dorsey BMI) 68
Dreamer (Almo/Delicate ASCAP) 15
Dreaming (ATV Music/Rare Blue Music BMI/ASCAP) 11
Drivin' My Life Away (Debdave/Briarpatch BMI) 54
Everybody's Got To Learn Sometime (Warner Bros ASCAP) 32
Every Woman In The World (Pendulum/Unichappell BMI) 35
Fame (MGM BMI) 85
Girls Can Get It (Michael O'Connor BMI) 59
[illegible]
Guilty (Stigwood/Unichappell BMI) 29
Help Me (Stigwood/Unichappell BMI) 74
He's So Shy (ATV/Mann & Weill/Braintree/Snow BMI) 8
Heroes (Jobete/Commodores ASCAP) 96
Hit Me With Your Best Shot (ATV BMI) 16
Hold On (Kirshner/Blackwood BMI) 53
Hot Rod Hearts (Captain Crystal/Blackwood BMI) 65
How Do I Survive (April/Paul Bliss BMI) 88
Hungry Heart (Bruce Springsteen ASCAP) 21
I Believe In You (Cook House BMI) 40
I Could Be Good For You (Good For You Music ASCAP) 52
If You Should Sail (Third Story/Rose House BMI) 39
I Love A Rainy Night (Debdave/[illegible]) [illegible]
I'm Almost Ready (Kentucky Wonder/Vince Gill BMI) 93
I'm Alright (Milk Money ASCAP) 47
I'm Coming Out (Chic BMI) 5
I'm Happy That Love Has Found You (ATV BMI) 28
It's My Turn (Colgems EMI/Prince St ASCAP/Unichappell/Begonia Melodies BMI) 37
Jesse (Quackenbush/Rodrye ASCAP) 33
Lady (Brockman ASCAP) 1
Late In The Evening (Paul Simon BMI) 57
Let Me Be Your Angel (Walden/Gratitude Sky ASCAP/Cotillion/Brass Heart BMI) [illegible]
Let Me Talk (Saggifire/Verdangel/Cherubim [illegible] ASCAP) 87
Let's Be Lovers Again ([illegible] BMI) [illegible]
Live Every Minute (Almo/A&M [illegible]) [illegible]
Lookin' For Love (Southern Nights ASCAP) [illegible]
Look What You've Done To Me (Boz Scaggs ASCAP/Foster Frees/Irving BMI) 46
Love On The Rocks (Stonebridge/EMA Suisse ASCAP) 17
Lovely One (Ranjack/Mijac BMI) 12
Love X Love (Rodsongs ASCAP) 61
Let's Do Something Cheap And Superficial (Peso/Duchess BMI) 97
Master Blaster (Jobete/Black Bull ASCAP) 7
Midnight Rocks (Frabjous/Approximate BMI) 62
More Bounce To The Ounce (Rubber Band BMI) 98
More Than I Can Say (Warner Tamerlane BMI) 9
Morning Man (WB/The Holmes Line Of Music ASCAP) 75
Never Be The Same (Pop 'N' Roll ASCAP) 18
Never Knew Love Like This Before (Frozen Butterfly BMI) 6
[illegible] (Paul Simon BMI) 43
On The Road Again (Willie Nelson BMI) 20
Out Here On My Own (MGM BMI/Variety ASCAP) 19
Private Idaho (Boo Fant Tunes/Island BMI) 84
Real Love (Tauripin Tunes/Monosteri/April ASCAP) 27
Real People (Chic BMI) 89
Remote Control (Fast Colony/Band Of Angles ASCAP) 94
Rough Boys (Towser Tunes BMI) 92
Sequel (Chapin ASCAP) 44
Sherry (Claridge ASCAP) 83
She's So Cold (Colgems EMI ASCAP) 26
Shine On (Almo/McRovscod ASCAP/Irving/Buchanan Kerr BMI) 90
Sometimes A Fantasy (Impulsive/April ASCAP) 36
Starting Over (Lenono BMI) 10
Stop This Game (Adult/Screen Gems EMI BMI) 73
Suddenly (John Farrar BMI) 48
Switchin' To Glide (Diamond Zero BMI) 69
Texas In My Rear View Mirror (Songpainter BMI) 55
That Girl Could Sing (Swallow Turn ASCAP) 22
The Horizontal Bop (Gear ASCAP) 80
The Legend Of Wooley Swamp (Hat Band BMI) 91
The Tide Is High (BAC ASCAP) 81
Theme From The Dukes Of Hazzard (Warner Tamerlane/Rich Way BMI) 30
The Wanderer (Cafe Americana/Revelation/EG Intro/Intersong ASCAP) 3
This Time (HG ASCAP) 34
Together (Mighty Three BMI) 71
Touch And Go (not listed) 67
Turn And Walk Away (Hudson Bay BMI) 79
Turning Japanese (Glenwood ASCAP) 38
Upside Down (Chic BMI) 25
Walk Away (Rick's/Rightsong BMI) 82
When We Get Married (Big Seven BMI) 76
Whip It (Devo/Nymph/Unichappell BMI) 14
Without Your Love (HG ASCAP) 24
Who Were You Thinkin' Of (Irving BMI) 49
Who'll Be The Fool Tonight (Bull Feiten BMI) 95
Woman In Love (Stigwood/Unichappell BMI) 2
Xanadu (Jet/Enarl BMI) 58
You Shook Me All Night Long (J Albert/Marks BMI) 45
You've Lost That Lovin' Feeling (Screen Gems EMI BMI) 13

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

RETAILERS-HOLIDAY SPECIAL!
Only Album of it's Kind!

The Perfect Holiday Gift for Children of All Ages!

The Most Appealing Children's Album to Ever Hit the Market!

Your Initial Order Will Disappear Within Hours!

LITTLE MONSTER RECORDS, INC., (Sole Distributors)
Box 507, Millwood, NY 10546 • (914) 762-1860

Store _____

Amount Enclosed _____

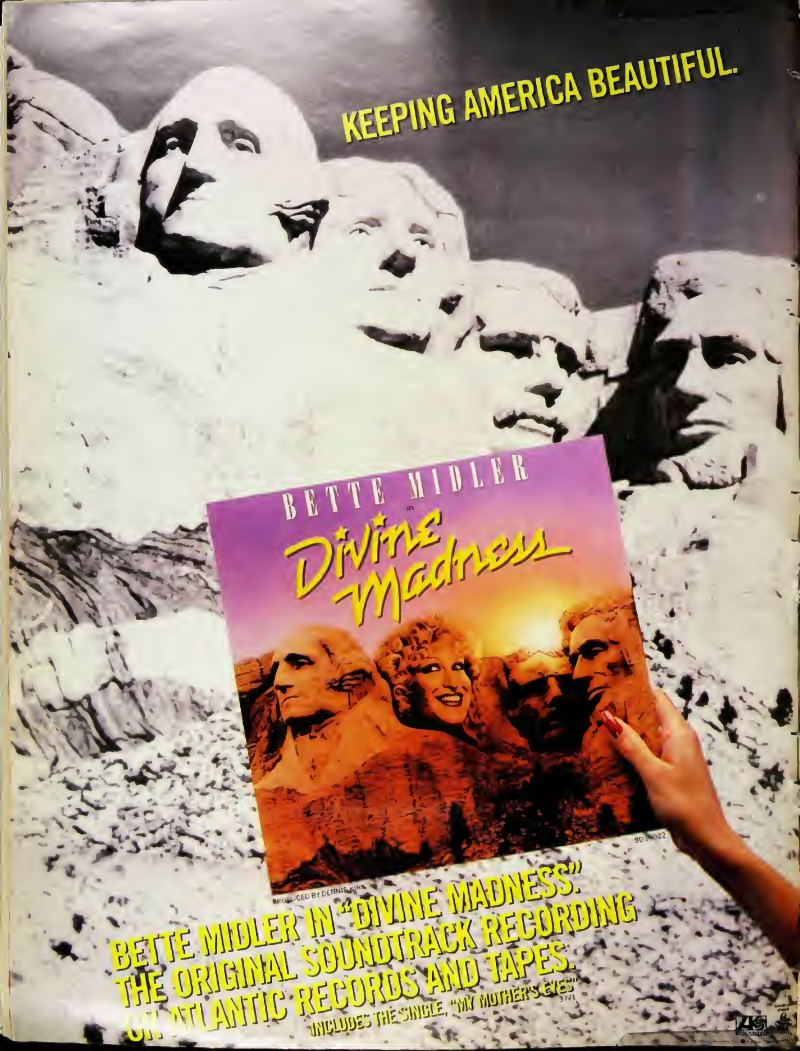
Address _____

City _____ State _____ Zip _____

Order 20 Albums & Receive 5 No Charge!

Wholesale Only — Suggested List Price $6.98

Send $98.50 (money order, certified check) and We'll Pay The Freight or Call 914-762-1860 (Collect)


KEEPING AMERICA BEAUTIFUL.
BETTE MIDLER
Divine Madness
BETTE MIDLER IN "DIVINE MADNESS."
THE ORIGINAL SOUNDTRACK RECORDING
ON ATLANTIC RECORDS AND TAPES.
INCLUDES THE SINGLE, "MY MOTHER'S EYES"

Billboard TOP LPs & TAPE

Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from national retail stores and one stops by the Music Merchandising Chart Dept. of Billboard

This Week	Last Week	Weeks on Chart	Artist / Title / Label Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP Cassettes 8 Track	Sind LP Country LP Chart
1	1	3	**BRUCE SPRINGSTEEN** The River Columbia PC 36854		15.98	
2	2	6	**BARBRA STREISAND** Guilty Columbia FC 36750		8.98	
3	5	5	**KENNY ROGERS** Greatest Hits Liberty LOO 1012		8.98	CLP 1
4	3	7	**STEVIE WONDER** Hotter Than July Tamla TA 37 (Motown)		8.98	SLP 3
5	4	16	**QUEEN** The Game Elektra SX 531	▲	8.98	SLP 16
6	6	13	**PAT BENATAR** Crimes Of Passion Chrysalis CHR 1372	▲	8.98	
7	3	6	**THE DOOBIE BROTHERS** One Step Closer Warner Bros. BS 3152		8.98	SLP 31
8	7	23	**DIANA ROSS** Diana Motown M 936ML		8.98	SLP 8
9	9	13	**AC/DC** Back In Black Atlantic SD 16015	▲	8.98	
10	5	5	**THE JACKSONS** Triumph Epic FE 36424		8.98	SLP 1
11	13	7	**KENNY LOGGINS** Alive Columbia CGX 36738		11.98	
12	14	7	**DAVID BOWIE** Scary Monsters RCA ABL1 3041		8.98	
13	6	6	**SUPERTRAMP** Paris A&M SP 3703	▲	13.98	
14	25	2	**DONNA SUMMER** The Wanderer Geffen GHS 2000 (Warner Bros.)		8.98	SLP 15
15	11	15	**GEORGE BENSON** Give Me The Night Warner Bros. WS 3453	●	8.98	SLP 5
16	12	19	**SOUNDTRACK** Xanadu MCA MCA 6100		9.98	
17	11	18	**THE ROLLING STONES** Emotional Rescue Rolling Stones LOC 36815 (Atlantic)		8.98	SLP 75
18	15	11	**JACKSON BROWNE** Hold Out Asylum 5E 511 (Elektra)		8.98	
19	27	4	**THE POLICE** Zenyatta Mondatta A&M SP 4821	●	8.98	
20	21	13	**PAUL SIMON** One Thick Pony Warner Bros. BS 3819		8.98	
21	23	13	**TEDDY PENDERGRASS** TP PIR 37 37345 (CBS)		8.98	SLP 6
22	11	11	**THE CARS** Panorama Elektra SX 518	▲	8.98	
23	23	14	**DARYL HALL & JOHN OATES** Voices RCA ABL1 3446		8.98	
24	24	23	**DEVO** Freedom Of Choice Warner Bros. BSK 3431		8.98	
25	25	36	**BOB SEGER & THE SILVER BULLET BAND** Against The Wind Capitol SOO 12040	▲	8.98	
26	18	17	**TOM BROWNE** Love Approach Arista LOF SRP 5000		7.98	SLP 7
27	30	7	**ANNE MURRAY** Anne Murray's Greatest Hits Capitol SOO 12018		8.98	SLP 3
28	29	9	**B-52'S** Wild Planet Warner Bros. BSK 3411		7.98	
29	26	7	**KANSAS** Audio Visions Kirshner JZ 36481 (CBS)		8.98	
30	31	29	**STEPHANIE MILLS** Sweet Sensation 20th Century T 603 (RCA)		7.98	SLP 13
31	32	40	**CHRISTOPHER CROSS** Christopher Cross Warner Bros. BSK 3383	▲	7.98	
32	49	3	**THE TALKING HEADS** Remain In Light Sire LOA 6095 (Warner Bros.)		7.98	
33	19	8	**ZAPP** Zapp Warner Bros. BSK 3462		7.98	SLP 2
34	66	2	**LINDA RONSTADT** Greatest Hits Vol. 2 Asylum 5E 516 (Elektra)		8.98	
35	37	12	**POINTER SISTERS** Special Things Planet P (Elektra)		7.98	SLP 22
36	39	19	**EARLY SIMON** Come Upstairs Warner Bros. BSK 3413		7.98	
37	3	3	**THE DOORS** Greatest Hits Elektra SE 516		8.98	
38	22	11	**SOUNDTRACK** Honeysuckle Rose Columbia CG 36737	●	13.98	CLP 4
39	44	8	**SOUNDTRACK** Times Square RSO RS 2 4001		13.98	
40	41	12	**SPLIT END** Total Collapse A&M SP 4822		7.98	
41	42	18	**TEENA MARIE** Irons In The Fire Gordy GE 35 M (Motown)		8.98	SLP 5
42	28	6	**ELVIS COSTELLO** Taking Liberties Columbia C 36475		7.98	
43	43	35	**BILLY JOEL** Glass Houses Columbia PC 36484	▲	8.98	
44	45	15	**THE CHARLIE DANIELS BAND** Full Moon Epic FE 36417	●	7.98	CLP 9
45	51	5	**KOOL & THE GANG** Celebration De Lite BSR 9518 (Mercury)		7.98	SLP 4
46	46	10	**TES** Drama Atlantic SD 16035		8.98	
47	47	7	**JOHN MITCHELL** Shadows And Light Aurora NB 104 (Capitol)		7.98	
48	33	27	**SOUNDTRACK** Urban Cowboy 2-Album Set SP 90061 (Elektra)	▲	15.98	CLP 7
49	34	11	**L.T.D.** Shine On A&M SP 4813		7.98	SLP 10
50	56	6	**DONNA SUMMER** Walk Away (The Best Of 1977 1980) Casablanca NBLP 7244		8.98	SLP 62
51	63	2	**PRINCE** Dirty Mind Warner Bros. BSK 3419		7.98	SLP 14
52	36	24	**SOUNDTRACK** Fame RSO RS 1 3080	●	8.98	SLP 65
53	54	15	**ROSSINGTON COLLINS BAND** Anything Anybody Anywhere MCA MCA 5131	●	8.98	
54	50	27	**AIR SUPPLY** Lost In Love Arista AB 4268		8.98	
55	58	57	**PAT BENATAR** In The Heat Of The Night Chrysalis CHR 1358	●	7.98	
56	57	38	**MOLLY HATCHET** Beatin' The Odds Epic FE 36421		8.98	
57	53	19	**EDDIE RABBITT** Horizon Elektra EE 276	●	7.98	CLP 5
58	59	40	**MICHAEL HENDERSON** Wide Receiver Buddah BDS 5681 (Arista)		7.98	SLP 18
59	55	21	**THE AVERS** One For The Road Arista AL 9481		12.98	
60	61	48	**THE JOHNNY VAN ZANT BAND** No More Dirty Deals Polydor PD 1 6293		7.98	
61	62	52	**STACY LATTISAW** Let Me Be Your Angel Cotillion SD 5215 (Atlantic)		7.98	SLP 17
62	76	7	**JOHN COUGAR** Nothin' Matters And What It Is Do! Riva RVL 2003 (Mercury)		7.98	
63	NEW ENTRY		**DIRE STRAITS** Making Movies Warner Bros. BSK 3466		7.98	
64	75	4	**UTOPIA** Deface The Music Bearsville BRK 6951 (Warner Bros.)		8.98	
65	69	6	**LIPPS INC.** Funkytown Casablanca NBLP 7242		7.98	SLP 43
66	67	68	**MAC DAVIS** Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	CLP 20
67	99	3	**SPYRO GYRA** Carnaval MCA MCA 5189		8.98	SLP 42
68	69	22	**AL JARREAU** This Time Warner Bros. BSK 3416		7.98	SLP 44
69	70	71	**REX FORBERT** Little Stevie Orbit Nemperor LF 8001 (CBS)		7.98	
70	71	61	**DIONNE WARWICK** No Night So Long Arista AL 9526		8.98	SLP 41
71	73	5	**GAMMA** Gamma 2 Elektra SE 518		7.98	
72	73	5	**KURTIS BLOW** Kurtis Blow Mercury SRM 1 3854		7.98	SLP 11
73	74	14	**THE VAPORS** New Clear Day Crystal Music LT 1041		7.98	
74	75	65	**COMMODORES** Heroes Motown M5 939ML		8.98	SLP 28
75	84	4	**ARETHA FRANKLIN** Aretha Arista AL 9530		8.98	SLP 21
76	77	62	**MINNIE RIPERTON** Love Lives Forever Capitol SOO 12067		8.98	SLP 27
77	78	22	**WAYLON JENNINGS** Music Man RCA ABL1 3462	●	7.98	CLP 18
78	88	2	**JOE JACKSON BAND** Beat Crazy A&M SP 4827		7.98	
79	89	7	**DON WILLIAMS** I Believe In You MCA MCA 5133		8.98	CLP 2
80	50	5	**BRUCE COCKBURN** Humans Millennium BXL1 7752 (RCA)		7.98	
81	NEW ENTRY		**ROCAPILE** Seconds Of Pleasure Columbia FC 36486		7.98	
82	83	31	**BOZ SCAGGS** Middle Man Columbia FC 36496	●	8.98	
83	93	5	**JEAN-LUC PONTY** Civilized Evil Atlantic SD 16039		8.98	
84	85	27	**PETE TOWNSHEND** Empty Glass Atco SD 38 100 (Atlantic)	●	7.98	
85	86	59	**ROBERT PALMER** Clues Island ILPS 9593 (Warner Bros.)		7.98	
86	NEW ENTRY		**THE ALAN PARSONS PROJECT** The Turn Of A Friendly Card Arista AL 9518		8.98	
87	97	4	**SEAWIND** Seawind A&M SP 4824		7.98	SLP 34
88	79	8	**CRYSTAL GAYLE** These Days Columbia FC 36497		8.98	CLP 13
89	90	77	**OYANSTY** Adventures In The Land Of Music Sire BSL1 3576 (RCA)		7.98	SLP 36
90	114	5	**LED SAXER** Living In A Fantasy Warner Bros. BSK 3463		8.98	
91	92	60	**PETER GABRIEL** Peter Gabriel Mercury SRM 1 3848		7.98	
92	93	70	**WILLIE NELSON** Stardust Columbia JC 35985		7.98	CLP 25
93	94	7	**RAY, GOODMAN & BROWN** Ray, Goodman & Brown II Polydor PD 1 6299		7.98	SLP 19
94	95	83	**JETHRO TULL** A Chrysalis CHE 1391		8.98	
95	NEW ENTRY		**BRUCE SPRINGSTEEN** Born To Run Columbia C 33795		7.98	
96	97	102	**15** **EDDIE MONEY** Playing For Keeps Columbia FC 36493		8.98	
97	98	98	**26** **EMMYLOU HARRIS** Roses In The Snow Warner Bros. BSK 3417		7.98	CLP 26
98	106	2	**THE SPECIALS** More Specials Chrysalis/Two Tone CHE 1393		7.98	
99	132	3	**PAT METHENY** Offramp ECM 1 1139		14.98	
100	105	81	**WAYLON JENNINGS** Greatest Hits RCA ABL1 3113	▲	7.98	CLP 11
101	102	92	**10** **MELISSA MANCHESTER** For The Working Girl Arista AL 9511		8.98	
102	103	103	**35** **JOURNEY** Departure Columbia FC 36329	▲	8.98	
103	104	104	**42** **THE B-52'S** The B-52's Warner Bros. BSK 3255		7.98	

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal calculated by Ind.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

SLIM RETURNS—Slim Whitman, left, whose career has thrived abroad for many years, chats with Dick Asher, right, deputy president and chief operating officer, CBS Records Group, and Cleveland International Records vice president Stan Snyder during a party in New York celebrating the release of twn Whitman LPs on Cleveland International, "Songs I Love To Sing" and "Christmas With Slim Whitman."

Bill Blachly Tries New Approach

N.Y. Sound Pro Uses Test-Marketing On New Artists

NEW YORK—The industry slump has put many careers into a holding pattern as groups wait for a label to sign them up But the old days are gone As one label executive said at the recent Billboard Talent Forum: "We used to decide to launch an alhum the way we'd decide to make T-shirts." An album of a new group now is frequently an unaffordable risk

Enter Bill Blachly, a sound pro with 36 years in the business and credits including Leonard Bernstein, Richie Havens und Liza Minnelli, with an idea borrowed from other sectors of retailing—test-marketing His newly formed company, Sound by Blachly based in Melville, N.Y., will produce 3,500 finished albums for about $15,000 without sacrificing quality, he says. What he sacrifices, Blachly says, is studio gimmickry which he believes can frequently work to the disadvantage of a group that makes its living playing clubs.

The heart of the Blachly formula is a direct to 2-track master recorded live at a club where the group is popular

"A lot of young musicians don't even know that you can record direct to 2-track," Blachly says, "although it's only fairly recently that masters were done any other way. My recordings preserve the excitement u group can generate in performance. It's the group's music you hear, not some mixing engineer's idea of the music."

Blachly continues. "I don't see why a record shouldn't be test-marketed the same way any other product is You press a limited number of ulbums for a small amount of money, see how they sell, see what sort of airplay they get, and you have a pretty good idea how to market the record successfully.

"The record companies need this, only they may not know it yet" Blachly doubts that the record labels can afford such an approach themselves because they are geared to mass production. "Their costs every step of the way are much too high," he explains.

Blachly will deliver a completed master recording for $7,500. To make the recording he first videotapes the group in concert to familiarize himself with the act, and then rents mobile recording equipment for the taping.

This equipment, he says, includes "about $100,000 worth of microphones, equalizers, compressors, calibrated loudspeakers, echo chambers, tape recorders and mixing console." He watches the performance on video monitors while mixing.

Editing the tapes is about a three-week process Blachly relies on his expertise gained from working on film scores to insure a smooth flow. He says he likes to consult with the artists but adds: "During the editing I like to be left alone to do my own thing. It's what I do best."

The live recording aspect of the formula, which saves the group the hassles and expense of booking studio time, came to Blachly by accident. At the time he was based in Austin and fell into conversation with a member of a local band, the Uranium Savages.

"They had just cut eight tracks in a recording studio and were unhappy with the sound," he says. "They asked me to listen and I had to tell them that the takes were unusable. They had hum all through from top to bottom."

Blachly suggested the group record to 8-track under his stewardship. "My biggest problem in convincing them," he says, "was just getting them to listen to some of the things I've done. I got together a stack of recordings, and as soon as I played the first one they were sold."

Due to time limitations the group could not arrange another studio date, so Blachly brought the studio to Austin's Soap Creek Saloon where he recorded the band live. The resulting album, "Trust Us," sold quickly among the Savages' fans.

"One of the things artists frequently tell me about multi-track recording," says Blachly, "is that it doesn't sound like them. Maybe they've only heard amateur recordings they made themselves, but what's missing is the spontaneity and communication they have from playing as a group"

Frequently, he says, up-and-coming groups who cut multi-track albums find "a studio that's willing to just about give away its time—usually they're about to go under The engineers are inexperienced and they want the practice time on the equipment as much as anything else. The results don't do the group justice."

Included in the $15,000 Blachly quotes as the band's cost in launching its album is $1,500 for advertising and promotion He also cites the legwork the band members must do to get its product on the radio and in record stores. Blachly's own fees are fixed and he says there are no hidden costs to the artists. He requires $1,000 up front and subsequent payments at various stages of production.

"If a group is serious enough about its future to invest in it," he says, "they'll be able to come up with the money It can't be done for less."

GEORGE KOPP

Executive Turntable

• *Continued from page 4*

marketing director He held a similar post at Sonic Research. KM manufactures high-end audio equipment . . . **Frank J. Clark** joins Radio Shack's research and development department as technical computer publications manager. He was assistant professor of computer science at Rochester Institute of Technology in Rochester, N.Y. Also at Radio Shack **Ronald Moore** joins as divisional educational sales coordinator for the Midwest U S in Indianapolis He was a media specialist in Kansas . . . **Virginia Michaels**, is now international television director for Norby Walters Associates, an artist representation firm. She was program department coordinator with NBC in New York and head of U.S. marketing and distribution for Insco Films in London

Frank M. Price becomes sales and marketing manager of the optical recording/videodisk project of 3M's magnetic audio/video products division in Minneapolis. He was a radio broadcast market development manager for the division. . . **James T. Maynard** moves to Hitachi Sales Corp. of America in Compton, Calif., as marketing director for audio components. He was a partner in DTR Research In. in Denver. . . **Rich Shoor** becomes an agent for Frontier Booking International in New York. He was with New York's Bottom Line . . **Michael Golacinski**, formerly national field marketing coordinator for Maxell, moves up to the marketing coordination manuger slot at Maxell. Also at Maxell, **Michael Standley** takes over as national sales manager for consumer audio products. He was Western regional sales manager for the consumer division. Rounding out the changes at Maxell is **Donald Patrician**, who joined Maxell last year as nationul sales manager for consumer video products. All are based in Moonachie, N.J. . . **Carol Crawford**, a television music director and singer-songwriter, is now assistant director of Musicues, the New York City music and sound house . . **Norman Levenstein** takes over the newly created post of product manager for Audio Technica U S Inc. in Stow, Ohio. He was creative director for Empire Scientific Corp . . **Chris R. Kline** is now engineering development director for Radio Shack's research and development deaprtment in Forth Worth, Tex He was electronics development manager with Tandy Systems Design. . . **Tom Willett** now heads artist representation and career management for Dharma Artist Agency, Inc. in Nashville. He was head of the Chanan Agency in Washington, D.C , a booking and management firm

MANILOW & TOMLIN TEAM

LOS ANGELES—In a humorous comment on the growing trend toward song duets, Barry Manilow and Lily Tomlin team for "The Last Duet," featured on Manilow's upcoming Arista LP titled "Barry."

The song marks Tomlin's pop music debut. Manilow wrote the music to Bruce Sussman and Jack Feldman's lyrics

Manilow immediately thought of Tomlin as a partner to record the song when be wrote "The Last Duet"

Recalling her response, he says, "I contacted her and one Saturday afternoon we met at my house I gave her a tape of the song—me singing both parts—and she said 'yes'."

With Manilow serving as Tomlin's vocal coach and record producer, the recording of "The Last Duet" was accomplished in one day And Manilow still had time to sing his half

Santa Monica Society Parley

LOS ANGELES—Professional Entertainment Production Society holds its first annuul convention Jan 17-18 at the Miramar-Sheraton Hotel in Santa Monica, Calif., exactly one year following its organizational meetings

Officials says that since then membership has grown to more than 100 companies and individuals.

Agenda for the convention includes new by-laws and the election of officers Organization is now governed by a nine-member board of trustees, chaired hy Jim Moody of Sundance Lighting.

Society officials say that while there will he no space for exhibit booths, munufacturers may exchange ideas with the society's members

Promoter Bill Graham gives the keynote address at an evening hanquet Jan. 17

New Companies

Gary Pernell Management, launched by California concert promoter Gary Pernell. Address: 1516 Walnut St., Berkeley, Calif. 94709 (415) 548-0448.

* * *

Mistral Entertainment, formed by Stephen Miller and Bob Fries. First project is a production/publishing deal with artist Buddy Miles. Address 7935 Oceanus Dr, Los Angeles, Calif. 90046

* * *

Berlin/Carmen International Artist Manugement Inc., formed by Si Berlin of Beam Junction, Ltd. with Jerald D. Silverhardt as chief executive officer Address 360 F 72nd St., New York, N.Y 10021. (212) 288-8492

* * *

Avanti Artists, started by Larry Palmacci and Mel Prives as an artist and producer management company First projects include representation of acts recording at Great Northern Studios Address 200 W 57th St., New York, 10019 (212) 265-7070

* * *

Pro One Stop, with James Johnson und Dennis O'Malley as principals Address 901 S. Jojokum Dr., Tempe, Ariz 85281. (602) 894-9849

* * *

Poor Man Records, headed by V. Duffy with Lawrence Carroll as staff producer First releases are by Bobby Barnes and Whitehead. Address: 5800 S. Central Ave., Phoenix, 85040. (602) 276-8520

* * *

Class Act Enterprises, an artist management firm, with principals Patrice Rushen, Charles Mims Jr. and Sheila Eldridge and William Cope III. Address: 1150 S. La Brea Ave., Los Angeles 90019 (213) 933-7271.

* * *

The Berle Co., started by Marshall Berle as a talent agency. Artists exclusively represented are the Go Gos, the Surf Punks, The Alley Cats, Wall Of Voodoo, the Falcons, the Weirdos, the Plimsouls, and Suhurban Lawns Address: 1648 N. Wilcox Ave., Los Angeles 90028 (213) 466-9781.

* * *

E&M Records formed hy former promotions director Paul Sansone First release is "Walk The Beat" Address: P.O. Box 16205, Sun Diego, Calif 92116 (714) 265-2123

* * *

Bob Burton Management established by Bob Burton, former manager of Houston based group St. Elmo's Fire He currently manages singer/songwriter Connie Mims. Assisted in promotion of rock hailets "Caliban" and "Rasputin" Address: 1248 Devon Ave., Los Angeles 90024 (213) 276-8684

* * *

C.P.W. Showtime, Management, Inc., founded as a new division by C.P.W. Showtime Talent Agency. Signings are Reb Robinson and Spank Address. 5150 Louis Ave., Toledo, Ohio. (419) 478-2333

* * *

Tin Drum Records, founded by Pavlo Vacatatsis. First release u "What A Wonderful Time," featuring Vacatatsis on all instruments and vocals Address. P.O Box 2513, Brooklyn, N Y. 11201.

* * *

Quantum Sonic Records (Q S.) with Tina Leonard as president, and Gus Redmond as national promotion consultant director based in Chicago. First release is "So Lonely" by Clifton Dyston and Gwen Matthews. Address. 6300 Green Valley Circle, 1-122, Culver City, Calif. 90230. (213) 672-9702.

* * *

Space Place, a new company, and Remote Records, a new label, formed First release is by Screamin Rachel and Remote. Address: Space Place, 955 W. Fulton, Chicago, Ill 60607. (312) 327-0465, 666-2426

* * *

Liaison and Promotion Company started by former U.K. Infinity head Gary Davison and former general manager of Gem Records Clifford Gee. The company provides a liaison and coordination service between record companies, independent labels and artist managements Address: 4d Oxford and Cambridge Mansions, Old Marylebone Road, London, England NW1

TOP LPs & TAPE

POSITION 105-200

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from national retail stores and one stops by the Music Popularity Chart Dept. of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Soul LP/Country LP Chart
105	113	3	RANDY MEISNER One More Song Epic NJE 36748		7.98	
106	115	3	TWENNYNINE WITH LENNY WHITE Twennynine Elektra 6E 304		7.98	SLP 39
107	107	5	NARADA MICHAEL WALDEN Victory Atlantic SD 19279		7.98	SLP 24
108	116	14	THE KINGS Are Here Elektra 6E 274		7.98	
109	117	5	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767		7.98	SLP 12
110	118	4	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 6
111	64	7	GARY NUMAN Telekon Atco SD 32 103 (Atlantic)		7.98	
112	179	2	GEORGE THOROGOOD & THE DESTROYERS More George Thorogood & The Destroyers Rounder 3045		7.98	
113	91	10	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98	
114	125	3	FATBACK 14 Karat Spring SP 1 6729 (Polydor)		7.98	SLP 32
115	72	15	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 58
116	128	8	MICHAEL STANLEY BAND Heartland EMI America SW 17040		7.98	
117	100	9	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302		8.98	
118	121	3	LARRY GATLIN & THE GATLIN BROTHERS BAND Help Yourself Columbia JC 36582		7.98	CLP 19
119	120	29	ERIC CLAPTON Just One Night RSO RS 2 4202	●	13.98	
120	NEW ENTRY		BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318		7.98	
121	81	22	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 33
122	80	16	MAZE Joy And Pain Capitol ST 12087		7.98	SLP 23
123	NEW ENTRY		HIROSHIMA Odori Arista AL 9541		8.98	
124	119	7	TOM WAITS Heartattack And Vine Asylum 6E 295 (Elektra)		7.98	
125	144	5	JACK GREEN Humanesque RCA AFL1 3639		7.98	
126	86	64	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98	
127	139	3	HARRY CHAPIN Sequel Boardwalk FW 36872 (CBS)		8.98	
128	129	5	LATOYA JACKSON LaToya Jackson Polydor PD 1 6291		7.98	SLP 26
129	106	3	SUPERTRAMP Breakfast In America A&M SP 3708		7.98	
130	130	5	INSTANT FUNK The Funk Is On Salsoul SA 8536 (RCA)		7.98	SLP 66
131	131	19	JEFF BECK There And Back Epic FE 35684		8.98	
132	141	6	CLIFF RICHARD I'm No Hero EMI America SW 17039		7.98	
133	133	125	THE CARS Elektra 6E 135	▲	7.98	
134	134	23	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372		7.98	
135	137	43	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
136	126	7	AC/DC Highway To Hell Atlantic SD 19244		7.98	
137	138	9	THE DOORS The Doors Elektra EKS 74007		7.98	
138	149	2	THE STYLISTICS Hurry Up This Way Again TSOP JZ 36470 (CBS)		7.98	SLP 20
139	142	12	WILLIE NELSON Willie Nelson And Family Live Columbia KC 2 35642		11.98	CLP 32
140	135	8	THE ROLLING STONES Hot Rocks 1964-71 London 2PS 606/7		13.98	
141	101	27	SOUNDTRACK The Empire Strikes Back RSO RS 2 4201	●	13.98	
142	122	3	KENNY ROGERS Ten Years Of Gold United Artists UALA 835		7.98	CLP 45
143	150	2	ANGEL CITY Darkroom Epic JE 36543		7.98	
144	NEW ENTRY		GROVER WASHINGTON JR. Winelight Elektra 6E 305		7.98	
145	155	2	HEAD EAST U.S. 1 A&M SP 4826		7.98	
146	NEW ENTRY		BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia JC 31903		7.98	
147	110	9	VAN MORRISON Common One Warner Bros. BSK 3462		7.98	
148	158	2	HUBERT LAWS Family Columbia JC 36396		7.98	
149	NEW ENTRY		THE BABYS On The Edge Chrysalis CHE 1305		8.98	
150	160	3	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 29
151	161	3	DEEPEST PURPLE The Very Best Of Deep Purple Warner Bros. PRK 3486		7.98	
152	148	15	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	●	7.98	
153	112	18	ALABAMA My Home's In Alabama RCA AHL1 3644		7.98	CLP 21
154	154	6	PEACHES & HERB Worth The Wait Polydor 6298		8.98	SLP 53
155	156	49	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2 11008	▲	12.98	
156	166	2	WILTON FELDER Inherit The Wind MCA MCA 5144		8.98	SLP 25
157	159	3	ROY AYERS Love Fantasy Polydor PD 1 6301		7.98	SLP 55
158	95	13	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535		8.98	
159	140	16	RODNEY DANGERFIELD No Respect Casablanca NBLP 7229		7.98	
160	111	13	ELVIS PRESLEY Elvis Aron Presley RCA CPL8 3699		69.95	CLP 33
161	123	14	SOUNDTRACK McVicar Polydor PD 1 6284		8.98	
162	109	31	AMBROSIA One Eighty Warner Bros. BSK 3368		7.98	
163	163	4	OINGO BOINGO Oingo Boingo IRS SP 70400 (A&M)		7.98	
164	96	12	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)		8.98	SLP 37
165	127	49	PINK FLOYD The Wall Columbia PC 2 36183	▲	13.98	
166	164	32	KENNY ROGERS Gideon United Artists LOO 1035	▲	8.98	CLP 43
167	167	3	SKY Sky Arista AL 2 8302		9.98	
168	143	30	GENESIS Duke Atlantic SD 16014	●	8.98	
169	157	14	WHITESNAKE Ready An' Willing Mirage WTG 19276 (Atlantic)		7.98	
170	178	3	SUZI QUATRO Rock Hard Dreamland DL 1 5006 (RSO)		7.98	
171	151	16	CAMERON Cameron Salsoul SA 8535 (RCA)		7.98	SLP 50
172	181	4	THE ROBBIN THOMPSON BAND Two B's Please Ovation OV 1759		7.98	
173	183	2	BILLY THORPE 21st Century Man Elektra 6E 294		7.98	
174	NEW ENTRY		SWITCH This Is My Dream Gordy G8 999M1 (Motown)		8.98	
175	NEW ENTRY		MONTY PYTHON Monty Python's Contractual Obligation Album Arista AL 9536		7.98	
176	NEW ENTRY		THE POLICE Reggatta De Blanc A&M SP 4792		7.98	
177	147	11	SOUNDTRACK Smokey And The Bandit 2 MCA MCA 6101		9.98	CLP 17
178	124	6	EVELYN "CHAMPAGNE" KING Call On Me RCA AFL1 3543		7.98	SLP 59
179	NEW ENTRY		MOON MARTIN Street Fever Capitol ST 12099		7.98	
180	190	2	THE KORGIS Dumb Waiters Asylum 6E 290 (Elektra)		7.98	
181	NEW ENTRY		JOHNNY LEE Lookin' For Love Asylum 6E 309 (Elektra)		7.98	CLP 35
182	186	337	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
183	NEW ENTRY		THE JIM CARROLL BAND Catholic Boy Atco SD 38 132 (Atlantic)		7.98	
184	153	26	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	SLP 45
185	NEW ENTRY		LENNY WILLIAMS Let's Do It Today MCA MCA 5147		8.98	SLP 57
186	187	4	PETER GREEN Little Dreamer Sail PVK 0112 (Rounder)		7.98	
187	189	19	THE MOTELS Careful Capitol ST 12070		7.98	
188	165	23	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476		7.98	CLP 15
189	191	10	GROVER WASHINGTON JR. Baddest Motown M9 940A2		9.98	SLP 60
190	177	12	AMY HOLLAND Amy Holland Capitol ST 12071		7.98	
191	169	57	EAGLES The Long Run Asylum 5E 508	▲	8.98	
192	193	10	LARSEN-FEITEN BAND Larsen Feiten Band Warner Bros. BSK 3468		7.98	
193	184	23	ROBBIE DUPREE Robbie Dupree Elektra 6E 273		7.98	
194	171	54	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	
195	173	36	LINDA RONSTADT Mad Love Asylum 5E 510 (Elektra)	▲	8.98	
196	182	31	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	
197	197	19	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	▲	7.98	
198	188	12	THE DELLS I Touched A Dream 20th Century T 1017 (RCA)		7.98	SLP 48
199	180	8	SYLVESTER Sell My Soul Fantasy F 9601		7.98	SLP 67
200	200	181	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	CLP 44

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC ... 9, 136
Air Supply ... 55
Alabama ... 153
Ambrosia ... 162
Angel City ... 143
Roy Ayers ... 157
Jeff Beck ... 131
Pat Benatar ... 8, 56
George Benson ... 15
Black Sabbath ... 134
Kurtis Blow ... 73
David Bowie ... 12
Jackson Browne ... 18
Tom Browne ... 26
Cameo ... 184
Cameron ... 171
Cars ... 22, 133
Harry Chapin ... 127
Cheap Trick ... 53
Eric Clapton ... 119
Bruce Cockburn ... 81
Commodores ... 75
John Cougar ... 63
Elvis Costello ... 42
Christopher Cross ... 31
Rodney Dangerfield ... 159
Mac Davis ... 67
Deep Purple ... 151
Devo ... 24
Dire Straits ... 64
Doobie Brothers ... 7, 197
Dynasty ... 90
Robbie Dupree ... 193
Eagles ... 191
Fatback ... 114
Wilton Felder ... 156
Steve Forbert ... 70
Aretha Franklin ... 76
Peter Gabriel ... 92
Gamma ... 72
Larry Gatlin & The Gatlin Brothers Band ... 118
Crystal Gayle ... 89
Genesis ... 168
Larry Graham ... 121
Jack Green ... 125
Peter Green ... 186
Van Halen ... 196
Daryl Hall & John Oates ... 23
Emmylou Harris ... 98
Head East ... 145
Michael Henderson ... 59
Hiroshima ... 123
Amy Holland ... 190
Instant Funk ... 130
Joe Jackson ... 79
LaToya Jackson ... 128
Michael Jackson ... 126
Al Jarreau ... 69
Waylon Jennings ... 78, 101
Billy Joel ... 43
Journey ... 103
Kansas ... 29
Evelyn "Champagne" King ... 178
Kool & The Gang ... 45
Larsen-Feiten Band ... 192
Stacey Lattisaw ... 62
Hubert Laws ... 148
Johnny Lee ... 181
Lipps Inc ... 66
Kenny Loggins ... 11
L.T.D. ... 49
Lynyrd Skynyrd ... 155
Maze ... 122
Melissa Manchester ... 102
Teena Marie ... 41
Bob Marley & The Wailers ... 115
Moon Martin ... 179
Randy Meisner ... 105
Pat Metheny ... 100
Joni Mitchell ... 47
Stephanie Mills ... 30
Ronnie Milsap ... 110
Eddie Money ... 97
Monty Python ... 175
Molly Hatchet ... 57
Van Morrison ... 147
Anne Murray ... 27
Willie Nelson ... 93, 139
Willie Nelson & Ray Price ... 188
Gary Numan ... 111
Oingo Boingo ... 163
Robert Palmer ... 86
Teddy Pendergrass ... 21
Peaches & Herb ... 154
Tom Petty & The Heartbreakers ... 194
Pink Floyd ... 165, 182
Pointer Sisters ... 35
Jean-Luc Ponty ... 84
Elvis Presley ... 160
Pretenders ... 135
Prince ... 51
Suzi Quatro ... 170
Queen ... 5
Eddie Rabbitt ... 58
Ray, Goodman & Brown ... 94
Cliff Richard ... 132
Minnie Riperton ... 77
Rockpile ... 82
Kenny Rogers ... 3, 142, 166, 200
Linda Ronstadt ... 34, 195
Diana Ross ... 6
Rossington Collins Band ... 54
Leo Sayer ... 91
Boz Scaggs ... 83
Seawind ... 88
Bob Seger & The Silver Bullet Band ... 25
Carly Simon ... 36
Paul Simon ... 20
Skyy ... 167
Slave ... 150
SOUNDTRACKS
Fame ... 52
Honeysuckle Rose ... 38
McVicar ... 161
Smokey The Bandit II ... 177
The Empire Strikes Back ... 141
Times Square ... 39
Urban Cowboy ... 48
Xanadu ... 16
Split Enz ... 40
Bruce Springsteen ... 1, 96, 120, 146
Spyro Gyra ... 68
Donna Summer ... 14, 50
Michael Stanley Band ... 116
Al Stewart ... 113
Barbra Streisand ... 2
Sylvester ... 199
Switch ... 174
Supertramp ... 13, 129
The Alan Parsons Project ... 87
The Allman Brothers Band ... 158
The Baby's ... 149
The B-52's ... 28, 104
The Jim Carroll Band ... 183
The Charlie Daniels Band ... 44
The Chipmunks ... 152
The Dells ... 198
The Doors ... 37, 137
The Jacksons ... 10
The Johnny Van Zant Band ... 61
The Jones Girls ... 109
The Kings ... 108
The Kinks ... 60
The Korgis ... 180
The Michael Schenker Band ... 117
The Motels ... 187
The O'Jays ... 164
The Police ... 19, 176
The Robbin Thompson Band ... 172
The Rolling Stones ... 17, 140
The Specials ... 99
The Talking Heads ... 32
The Stylistics ... 138
The Vapors ... 74
George Thorogood ... 112
Peter Townshend ... 85
Billy Thorpe ... 173
Jethro Tull ... 95
Twennynine With Lenny White ... 106
Utopia ... 65
Narada Michael Walden ... 107
Dionne Warwick ... 71
Grover Washington Jr ... 144, 189
Tom Waits ... 124
Whitesnake ... 169
Lenny Williams ... 185
Don Williams ... 80
Stevie Wonder ... 4
Yes ... 46
Zapp ... 33

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

MEMBERS WILL VOTE

Country Academy Eyes Its By-Laws

By VICKI PIPKIN

LOS ANGELES—The Academy of Country Music, criticized because CBS Records won a majority of the 25 awards given last year, proposes two amendments to its by-laws on which the membership votes Monday (17).

The meeting, open to professional members only, convenes at 7 30 p m at the Greater Los Angeles Press Club, 600 N Vermont Ave, Hollywood.

Proposed changes to Article II, Section 1 (a) Professional Members—stipulates that "No company or organization shall be allowed to enroll, sponsor or have in its employ a number of members which number exceeds 10% of the total membership of the Academy Recording artists shall not be classified as employes of a record company unless a record company enrolls them into membership."

CBS, some say, signed up individuals for membership last year so it could dominate the voting for the Academy's annual awards.

Countering claims that the proposed by-law amendments are in response to past criticisms, Don Langford, chairman of the board, says, "The entire by-law changes were proposed by the 1980 board to update the by-laws

"To increase the popularity of country music, the Academy felt it needed to update the by-laws by basically being a more professional organization All changes were in that direction," he explains.

According to Langford, who also is program director at KLAC-AM, "There is a procedure for by-law changes The general membership will have input on amendments at the meeting Monday The membership may turn the proposed amendments down."

The other proposed change is in Article II, Section 7, which divides the professional members into 14 classifications

They are advertising/radio/tv sales, artist/entertainer, club operator/employe, musician/band leader/instrumentalist, disk jockey, manager/booker, composer, music publisher, promotion, publications, radio, tv/motion picture, record company and affiliated

69 CENTS A SHARE

20th-Fox Earnings Sag In 3rd Quarter

LOS ANGELES—20th Century-Fox Film Corp. earnings were down in its third quarter which ended Sept. 27 Figures show earnings were $7,948,000 or 69 cents per share compared with $19,671,000 or $1.79 per share, for the third quarter of 1979

For the first nine months of 1980, the company reported net earnings of $45,981,000 or $4 14 per share compared with $46,535,000 or $4.23 per share for the same period in 1979

Revenues were up during this last quarter to $241,528,000 against $189,556,000 in 1979

In its consolidated earnings report, $643,985,000 was taken in in revenue for the nine-month period of 1980. This compares with $496,254,000 for the first nine months of 1979 However, earnings dipped for 1980 as they were $45,981,000 compared with $46,535,000 for 1979

The third quarter figures for the consolidated earnings division are $241,528,000 garnered in revenue compared with $189,556,000 for the same period in 1979 The net earnings though for this last quarter were $12,420,000 compared with $35,127,000 in 1979

For its filmed entertainment division, of which music operations are a part, the company took in $176,000,000 in revenue for the third quarter compared with $129,639,000 last year However, its pre-tax earnings are $10,652,000 compared with $31,368,000 last year

For the first nine months of 1980 the filmed entertainment divisinn reports revenue of $427,964,000 compared with $310,216,000 in 1979 Pre-tax earnings though are $43,785,000 in contrast to $55,431,000 in 1979

Cal Stereo Execs Indicted by U.S.

LOS ANGELES—Four officials of the Cal Stereo audio chain have heen indicted hy a federal grand jury, charged with running a phony fire sale and committing mail fraud in 1978

The indictment brought Thursday (6) by federal prosecutor Henry H Rossbacher before U.S magistrate James W. McMahon names Richard Lorne Pierce, Sulo Frederick Jansson, Edward Shapiro and Melvin Neil Belsky

The indictment charges a fire broke out at a Cal Stereo warehouse in Torrance, Calif., on March 12, 1978 with the defendants subsequently conducting a fire sale including selling some equipment not damaged in the blaze and fraudulently collecting $124,607 79 from the Fireman's Fund Insurance Co

The four are accused of causing damage to merchandise so it would look like the damage was done during the fire, destroying evidence that some merchandise had not been damaged, preparing an inventory which listed undamaged goods as damaged and filing and collecting on a fraudulent insurance claim

Additionally, the mail fraud charges are based on exchanges of correspondence with the insurance company The government also wants to know what happened to $2,755,000 the company sent to a supplier in Hong Kong in 1977 while the firm had $10 in debts and $3 million in assets Cal Stereo has been operating under a Chapter 11 bankruptcy reorganization plan with Ed Shapiro now the president.

For The Record

NEW YORK The Art Ensemble of Chicago's U S tour will hit more than 40 cities It was previously reported here (Billboard, Sept 20) that the group would appear in 15 cities

Inside Track

The Federal Court of Appeals in New York Friday (7) overturned the contempt citation against the **Recording Industry Assn. of America** for not furnishing the defense in the **Sam Goody counterfeit case** documents relating to antipiracy investigatinns The Appeals Court ruled that the order was "overbroad" and "unreasonable," and remanded the issue to the lower court. The action is seen as removing an important obstacle to the long-delayed trial date

Folk in the Pnlygram Distributing U.S. ranks are telling accounts they will be doing more business with them soon. The grapevine has RCA/A&M being acquired by Polygram for world distribution, where present licenses permit. Both PolyGram U.S. and RCA/A&M spokesmen deny the report. . . . Is Peter Pan Records about to become the first children's label to introduce a $7.98 album line? . . . Expect the giant CBS Records tape duplicating and record manufacturing facility in Carrolton, Ga., to be ready sometime during the first quarter uf calendar 1981. The 750,000 square foot building is just about completed. It is expected to have a 400-employe work force. . . . Word trickling down from some tete-a-tetes that accounts are having with brass from branch distribution entities indicates there may be some revisions on current return policies introduced early in 1980. Official aanouncements nf such changes wuuld come right around the holidays.

New Latin Entity? Augustin Gurza, once **Billboard's** Latin editor and for more than two years chief of Latin record/tape buying for **Pickwick** racks out of Los Angeles, has left that post. Gurza is believed to be moving into retail. Are **Brace Bird, Casablanca Records** topper, and personal manager **Jeff Wald** to the point where they are wording the press release announcing **Helen Reddy** will vibrate her vocal chords for the PolyGram-owned label? Meanwhile, **David Braun,** new PolyGram U S topper, has moved into offices in the Casablanca Sunset Strip manse Does that torpedo the rumors of the label's move to Gotham City?

Keep your weather eye on **3M.** The blank tape pioneer can be expected to inaugurate a recording studio/engineer/artist recognition program a la the successful **Ampex Golden Reel Award.** When a recording, mastered on Ampex blank tape, hits the **RIAA** gold or platinum standard, the Redwood City manufacturer plaques the studio, engineer and act. Ampex also contributes $1,000 to the act's favorite charity. . **Tony Orlando** is at the ready to participate in ceremonies should the American hostages in Iran be released His hit, **"Tie A Yellow Ribbon Round The Old Oak Tree,"** is the symbol of national worry over the imprisoned 52.

More than 400 musical performers in all forms of repertoire from **Berlin** perform in Los Angeles from Nov. 8 through Dec. 7. The West German talent's visit celebrates L.A.'s bicentennial. Performing on various nights throughout the county will be **Sender Freies Berlin Big Band with Caterina Valente; Katja Ebstein, Hildegard Knef, Udu Jurgens, Eberhard Blum,** the **RIAS Kammerchoir,** a 47-member a cappella choir, **the Musicalische Compagney, Blandine Ebinger, Tangerine Rock, the No-Set Ensemble, Catherine Gayer, Christine Edinger, Siegfried Palm, Free Music Production, the Gruppe Neue Musik** and the **Kreuzberger Streichquartett.** Reports continue to circulate that **Merv Griffin** will throw his gauntlet into the label ring. A company spokesman denies this development Now that **Roanie Reagan** is president, **Phil and Jean Lasky** have to be his oldest pals from our industry The **Danjay Music/Budget Tapes & Records** entrepreneurs knew the president when he was a budding actor, dating his first frau, **Jane Wyman,** who lived in the same Hollywood apartment huilding as did the Laskys. At the recent Budget annual convention in Seattle, Reagan did a whistle-stop speech at the hotel where the Laskys convened their franchisees As Reagan left the podium in the jampacked lobby, he stopped and chatted with Mrs. Lasky.

Is **Paul David,** founder-president of **Stark Record Services,** North Canton, Ohio, citadel for the **Camelot** stores, about to take the vacant chair on the **NARM** board, vacated by **Dave Siebert,** the Handleman Corp Little Rock biggie? **K-tel reportedly paid Cashwest** $75,000 it demanded days after the publisher filed suit against the tv marketing behemoth in Federal District Court in New York City.

SEEN IN 158 MARKETS

Warwick Hosts 'Solid Gold,' a Twice Weekly TV Syndication

By ED HARRISON

LOS ANGELES Two-time 1980 Grammy winner Dionne Warwick has shied away from a regular television series by choice until the opportunity arose for her to host "Solid Gold," a twice weekly syndicated entertainment show seen in 158 markets

Despite Warwick being at the height of popularity since her Barry Manilow produced album on Arista skyrocketed her back into the limelight after a lapse of about six years, Warwock maintains that "Solid Gold" is "something I felt I should be doing"

Ironically, Warwick was approached to host the 60-minute show by Paramount tv after her two-hour network special with Glen Campbell in 1979. Warwick was signed to host before the Grammy Awards furthered her credibility.

Warwick isn't fearful that her weekly tv exposure will eventually lead to overexposure "Visibility helps, be it television or personal appeurances," she maintains

Nor is Warwick concerned that the twice weekly show could have an adverse effect on her (or her guests) record sales "The show is geared towards record buyers so it can only enhance it," she notes

In its own way "Solid Gold" is Warwick's show as she contributes input as far as guests, songs and dialog is concerned Guest hosts, which thus far have included Paul Anka, Paul Williams, Andy Gibb, Glen Campbell, Peaches & Herb, George Benson The Commodores Gladys Knight & the Pips, Bobby Vinton, Johnny Mathis and Tony Tennille, are based on performers with gold records and those that have transcended being solely a performer but a personality.

"The bottom line," says Warwick, "are people everyone knows and eventually will know We are going to take the liberty of exposing newer People who will be around for years."

"Solid Gold" is a mass entertainment show showcasing primarily music, both contemporary and golden classics, country, comedy and dancing.

When the show premiered in September, it was slated for 12 shows, although strong ratings, especially in New York, San Francisco, Chicago and Boston, have increased production to another additional 28 shows Warwick is confident it will be extended to 44

Warwick states that artists appearing on "Solid Gold" are based as close as possible to the charts, although artists like Chuck Berry "don't need a hit at the moment" but their past record qualifies them as solid gold.

Each show, with six guests, showcases Warwick during her own segment in addition to a duet with her cohost.

Warwick compares her television hosting duties to that of her own stage show "except without the continuity" and that she introduces other people instead of songs.

The singer notes that "Solid Gold's" demographic ranges from 8 to 60 and believes that the show "is the greatest exponent of promotion for a recording act.

"A weekly series can be fun," she says. "Whatever is an extension of me I like doing."

Between her bi-monthly taping of "Solid Gold" in Los Angeles, Warwick is also touring with upcoming stops in New Orleans, Minneapolis, Reno and Jackson, Ala. She admits that her touring schedule these days is greatly reduced because "I deserve a rest after 19 years"

Her next album will be a double-live project to be recorded during her upcoming dates in Reno in November

She believes that the reason for her lack of major hits during the latter part of the '70s was due to "a lack of good material," although she is optimistic that "there will always be good songs written."

'Jazz Alive' To Cover 4 Venues

WASHINGTON "Jazz Alive!," sponsored by National Public Radio, presents its annual live New Year's Eve party from four leading jazz clubs

With stereo transmissions, "Jazz Alive!" celebrates 1981 from Seventh Avenue South in New York from 9.30 to 11 p m featuring the Brecker Brothers and friends

The party continues at Detroit's Dummy George's with Etta James, Houston Person Quartet and the Shirley Scott Trio from 11 p.m. to 12.30 a.m. and at Rick's Cafe American in Chicago with the Clark Terry Quintet and Johnny Hartman, 12:30 to 2 a m

In addition, San Francisco's Keystone Kornor highlights the Dexter Gordon Quartet, Sonny Stitt, Kenny Burrell and the Red Garland Trio from 2 to 5 a.m.

TAVARES
GETTIN' DOWN WITH LOVE UPRISING.
Their new album, featuring heavenly harmonies and soaring soul, includes the single, "LOVE UPRISING." (4933)
Directed and Produced by Benjamin Kelly Brooks
TAVARES
Directed and Produced by BRIAN PANELLA
Capitol
Give the gift of music.

A LIVE TWO RECORD SET

EAGLES LIVE

HOTEL CALIFORNIA
HEARTACHE TONIGHT
I CAN'T TELL YOU WHY
THE LONG RUN
NEW KID IN TOWN
LIFE'S BEEN GOOD
SEVEN BRIDGES ROAD
WASTED TIME

TAKE IT TO THE LIMIT
DOOLIN-DALTON (REPRISE II)
DESPERADO
SATURDAY NIGHT
ALL NIGHT LONG
LIFE IN THE FAST LANE
TAKE IT EASY

Produced by BILL SZYMCZYK

FOR PANDORA PRODUCTIONS LTD.

FRONT LINE MANAGEMENT COMPANY INC.

© 1980 Elektra/Asylum Records, A Division of Warner Communications

BB-705